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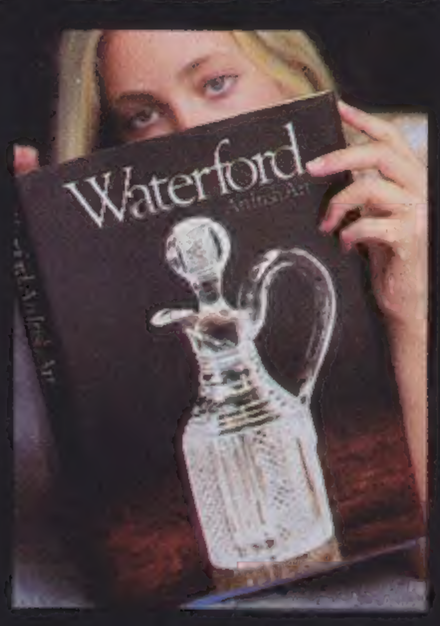

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VOGUE®

january

1983

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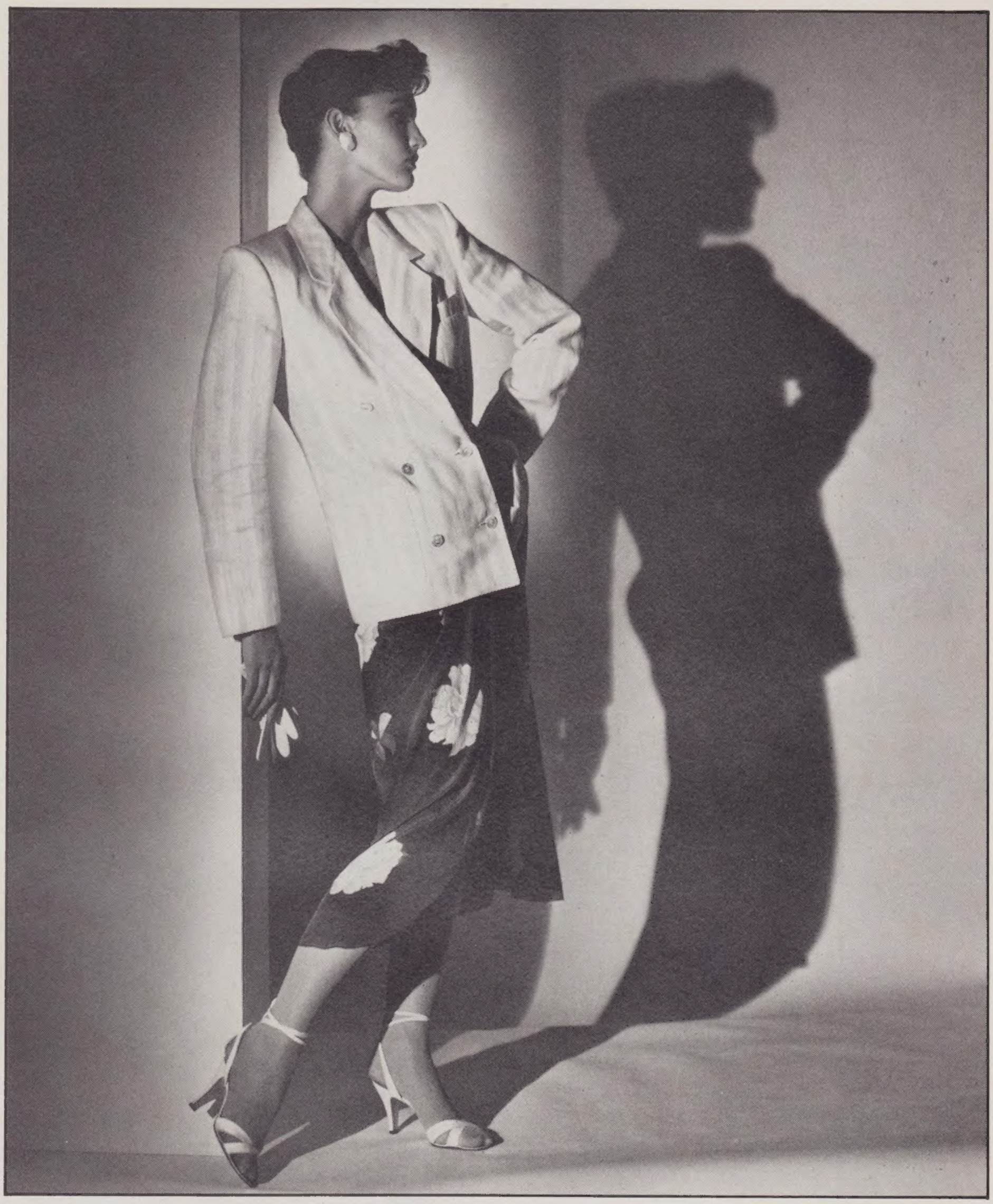

THE FLOWERING OF RESORT '83

Don't leave town without checking out Calvin's lean, clean themes for anyplace under the sun. Here, a hint of what's in-store.

- The carefully carved jacket in white satin-stripe linen, 360.00
- The tulip-wrap skirt in cobalt blue silk crepe de Chine with white camellias, 190.00

Both sizes 4 to 12, in our Shop for Calvin Klein on 3, New York.
And in all our stores.

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Montaldo's: Charlotte, Winston-Salem, Greensboro, Durham, Raleigh, Richmond, Columbus, St. Louis, Denver, Colorado Springs.

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Saks Fifth Avenue

Jarolini

Photo: Trudy Schlachter

FM

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Gideon Lewin

Bill Blass

Martha

Palm Beach New York Bal Harbour

Half and half — the whole picture for spring. Up front, sandal. The rest is pure pump. Come to the nearest N-M for a pair — then go "halfway" 'round the world. By Stuart Weitzman for Neiman-Marcus in white, red or suntan kidskin, 115.00. Shoe Salon.

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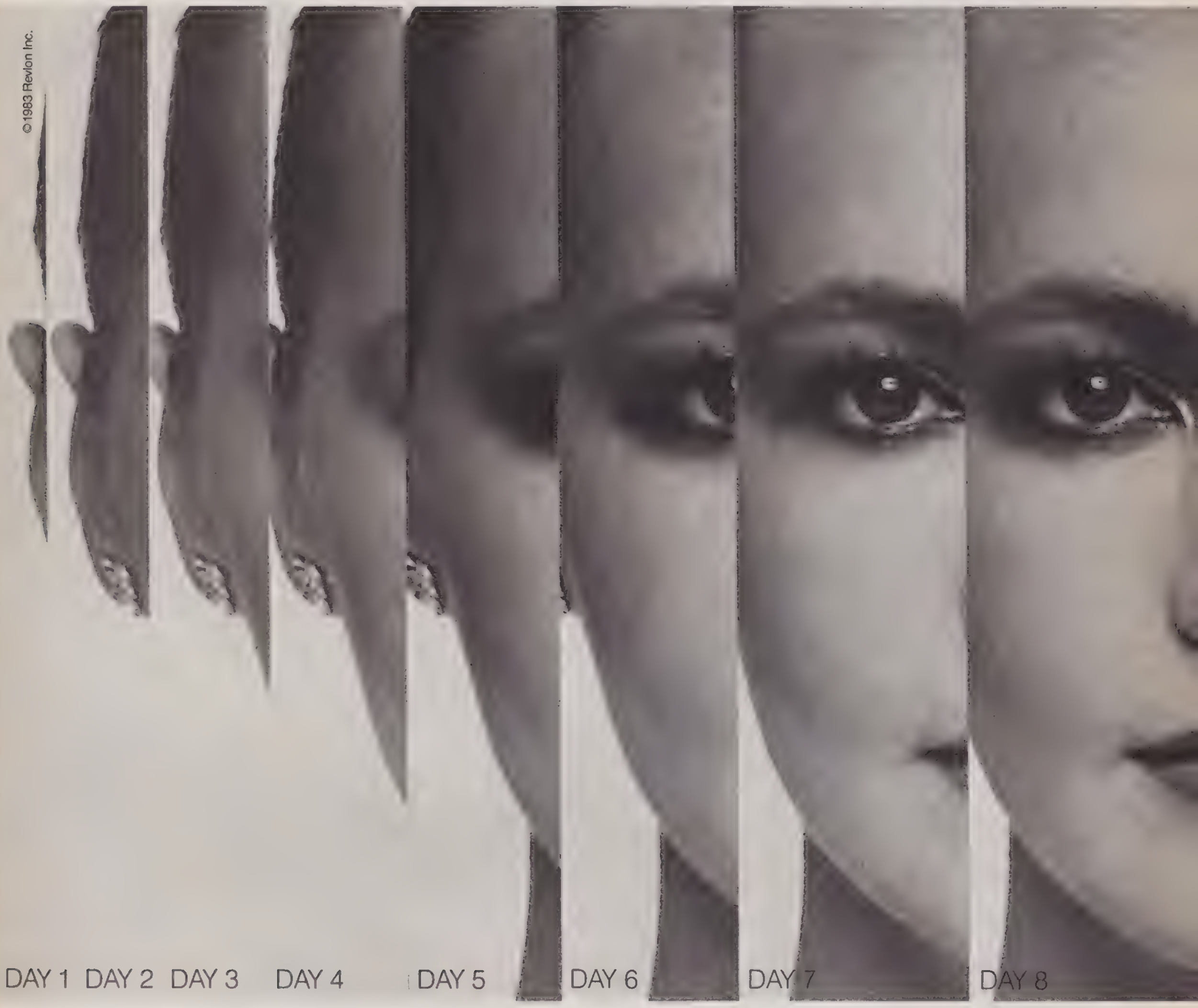

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LANCÔME

PARIS

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kappi

Year-round drama in Kappi's stunning black crepe dress with poufed, tiered sleeves. Sizes 4 to 14, about $112. Kappi, a division of Nat Kaplan, Inc., 498 Seventh Avenue, New York, N.Y. 10018.

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Your Letters

Jung or Jong?

Erica Jong's treatise on "the powers of woman" in the October issue is most timely in these first few months after the ERA's squeak-through demise. One wonders *what* it is that some men, even in the land of "equality," so fear in the female. Is it a holdover of the myths of Aphrodite and of Eve, or was this man's explanation of man's directness and aggressiveness vs. woman's diffusedness and passivity?

While *Jung* defines the male-female in all of us, *Jong* describes matriarchy-patriarchy. Are we to subscribe to Jung or to Jong?

That the feminine in us does have a power innate, we can consciously develop with pride into an art. We are deft in this area if we want to be.

One wonders, still. Where there used to be witch-hunting even in this country of freedom only two-hundred years ago there is now fear of rape. Through religious and then through civil law women have waited, fought and stood up for rights which, though "inalienable," were usurped through custom and force. Is it blindness we fight—or an unspoken fear?

Are men afraid that truly equal rights would mean we would all turn into either Mildreds—*Of Human Bondage*—or Sadies—*Miss Thompson*? Maugham obviously had something against women!

Are we so inherently powerful that we could seize the hydrogen bomb and hurl it into another galaxy? (Would that we *were*!)

If it were so, then other problems would need a witches' brew to solve: population explosion; world hotspots exacerbated through the selling and buying of horrendous armaments; refugee problems, hunger, terror, drugs, etc. *(Continued on page 71)*

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For further information on products seen in this section, write: Meg, F/T Inc., 33 Columbus Ave, New Rochelle, N.Y. 10801.

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Models: Blaire and Malena from Van Der Veer People
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COMING UP—Two months to explore the legends at malls nationwide managed by THE CENTER COMPANY. Check out the excitement at the following locations; HOUSTON (Westwood Mall, 2/4); OKLAHOMA CITY (Quail Springs Mall, 2/11); MINNEAPOLIS (Ridgedale, 2/19, and Rosedale 2/20); LAS VEGAS (The Meadows, 3/5); LOS ANGELES (Montclair Plaza, 3/11, Tyler Mall, 3/13); CINCINNATI (Tri-County Mall 3/19); DETROIT (Northland Center, 3/28; Westland Center 3/30). What's at stake? Lots of shows . . . Lots of fun . . . Lots of prizes! And, the chance to win a weekend in Las Vegas for two! For details, contact the Lincoln Mercury dealer or mall in your area.

NORTHLAND Ridgedale QUAIL SPRINGS MALL

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Lauren Bacall

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His search began in 1853, when Victor Theodor Engwall founded the company that still bears his name. He blended and roasted, tested and tasted with almost endless zeal. Although his fellow townsmen drank his coffee and found it superb, it never completely satisfied Victor Theodor Engwall. And when he handed the family business along to his sons, he also handed along the Engwall obsession. So down through the years the striving continued, to produce nothing less than the world's finest coffee.

A HAPPY ACCIDENT.

As the story is told, some years after this quest began, King Gustav V of Sweden, on a sailing excursion in the Baltic, stopped briefly at the port of Gävle. The sea breeze was chill. The aroma of Gevalia Kaffe in the air was most inviting. The King tasted. The King approved. And Gevalia was appointed coffee purveyor to His Majesty and the Royal Court of Sweden.

King Gustav V of Sweden.

However, even this triumph did not end the magnificent Engwall obsession. To this day this remarkable coffee is still made in Gävle, by people imbued with the Engwall ideal of perfection. It is Sweden's most beloved coffee. And generations of Swedish Kings have given it the Royal Seal of their approval.

Victor Th. Engwall

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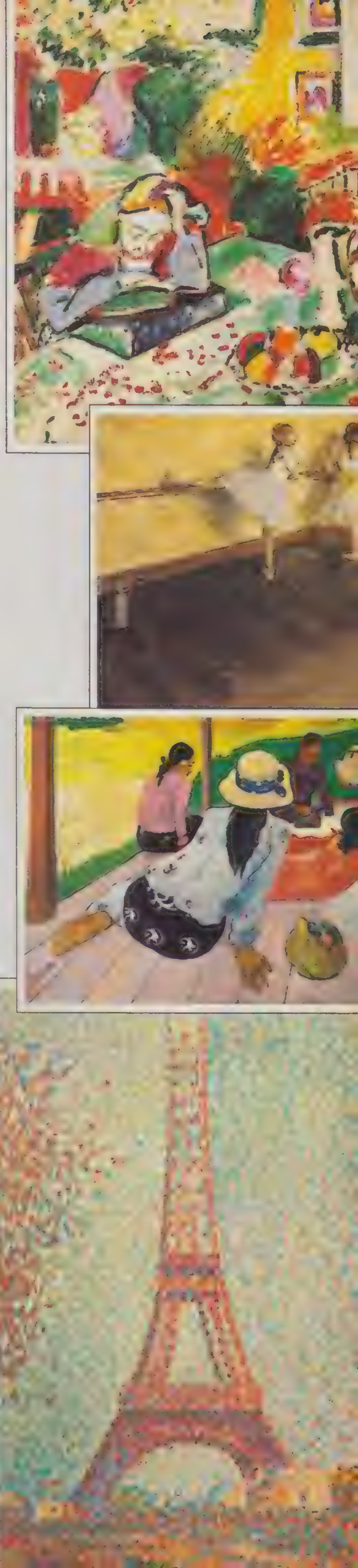

From top to bottom:
Girl Reading (La Lecture);
Henri Matisse, 1905-06
Dancers Practicing at Bar;
Edgar Degas, 1877
Siesta;
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The Eiffel Tower;
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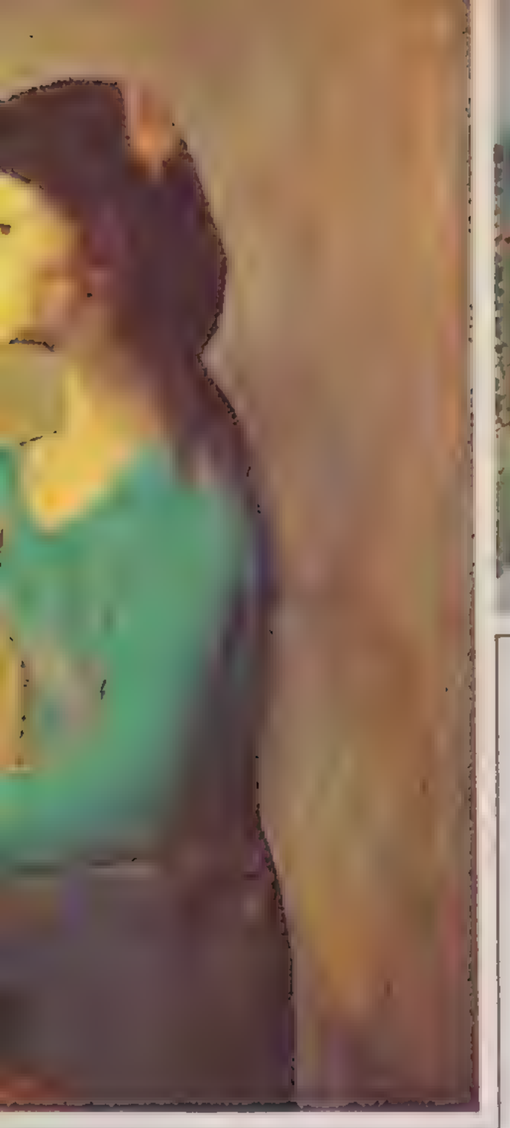

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Go to bed with a mystery

Confessions of a woman whosdunnit for years—and a guide to the best murders in print

BY MARY CANTWELL

Last summer. A week in July when it is very hot and sleep impossible and all the windows are open to the night, the occasional mosquito, the occasional breeze. The pillows are crushed and the sheets wrinkled, and my nightgown clings like damp laundry, and I don't care because for three of those evenings I am on an island off the coast of Dorset trying to figure out who smashed someone's head with a marble arm. The following four are spent on a moor in the middle of England stalking a man who strangles young girls and cuts off their long blond hair.

A week later. It is cooler now and I am on the last leg of a sad journey. I don't want to cry because mourning is uniquely inappropriate, but tears come anyway. Maturity has ripened my body, but not my capacity to accept loss. So, as the train ticks off New London, New Haven, Stamford, I stay in one place—Greenwich Village, 1947, where a young man is hiding a bloodstained hammer and Lucifer's arrogance. I am burying myself, as I have since childhood, in a mystery novel.

Drink drives me to headache, drugs are anathema, romantic novels make me ill and so do most parties. There is only one sure cure for whatever ails me at any given time, but it has many dispensers. Josephine Tey, for one, and Ngaio Marsh and Hilda Lawrence and Herbert Brean. . . . "To bed with Nicholas Blake," I used to write in my travel diaries, that and "To bed with Michael Innes." P.D. James companioned me one January in Turkey where I seemed to be the country's only tourist, and spent my nights shivering under blankets and a coat, my days freezing on the Anatolian plateau. Traveling or at home, wherever that has been, I have not lived a day of my life since ten years old or so without detective fiction close at hand.

Why? I'm not sure, except that I know it has little to do with "good" writing. There are great writers of mystery fiction, but the genre itself limits the accomplishment. Let the author go too far beyond the puzzle, the clues and the possible solutions, and he (and just as often, she) moves into another league, one in which he risks being judged by different, stiffer criteria.

Dorothy L. Sayers and Dashiell Hammett, for instance, are hailed for the innovations they brought to the mystery—the first chose to turn it into a novel of manners; the second, to bring it down to earth. But both, being respectful of the genre, stayed within its constraints. He who tries to take mystery fiction beyond such constraints without being brave enough to completely eschew the form, however, is playing it safe. On the one hand he is spared the kind of critical appraisal given a "serious" novelist; on the other, he may be lauded for writing more than "just a mystery." But "just a mystery" is what the fans want to read. If one wants a Dostoyevsky, one can go to the source.

What, then, is mystery fiction? Quite simply, it is literature about a world in which no crime goes unsolved and unpunished. Retribution may not be immediate—it may not even arrive until long after the story is over—but the reader closes the book serene in the knowledge that sooner or later the villain will get his comeuppance. If Jane Austen furthers the illusion that common sense inevitably prevails, so the author of mystery fiction does the notion that justice inevitably triumphs—which may be why those who are devoted to the one are so often devoted to the other.

By that definition, several famous authors of mystery fiction—among them Patricia Highsmith and Margaret Millar—are not really authors of mystery fiction. Their characters may commit crimes, but they do not necessarily suffer the consequences. John Le Carré, on the other hand, famous for his spy novels (although he wrote "pure" and delightful mysteries early in his career), is. The innocent may die or be delivered into drunkenness, Smiley may be cuckolded forever but eventually good, or as much good as Le Carré thinks possible in this shadowed world, will out.

But if "good" writing is not a prerequisite for a good puzzler, it is often what marks the difference between something bought for the train and left on the seat when it's finished and the book brought home to what I, for one, call my "permanent mystery library." My permanent mystery library is eleven shelves of tattered paperbacks interspersed with a few hardcovers (bought, for the most part, at rummage sales). It has all of Edmund Crispin and the complete Margery Allingham and Ngaio Marsh and John Dickson Carr's entire output which, given the fact that he was also Carter Dickson, is considerable, but there is no Agatha Christie.

Although I am fond of Miss Marple and recognize *The Murder of Roger Ackroyd* and *And Then There Were None* for the breakthroughs they are, Mrs. Christie was far too much the manipulator of stick figures to beguile me any longer than it takes to travel from New York to Providence. Her works are among those left on the train seat. Except for those of us for whom the puzzle is all, we mystery readers like our people—our criminals and their victims—fleshed out a bit. We like our writers to have obsessions—like Sayers with Sheridan Le Fanu and Carr with eighteenth- and nineteenth-century England and Ngaio Marsh with theater—and our settings to have color and our weather to have meaning.

But who am I to speak of "we" and "us"? I have spent a lifetime among the bookish, but my pursuit of mystery fiction has been singular. It is a habit incomprehensible to those who do not share it: to some, in fact, it is a solitary vice. "Why," a friend asked once, "are you reading Ethel Lina White when you could be reading Willa Cather?" The only way I could have replied, had I chosen to make so naked a statement, would have been by saying, "I am reading this book because I am lonely and frightened and need the consolation that comes from believing that everything comes right in the end."

I also need a world that is small and comprehensible. Where mailmen bicycle down country roads, oblivious to he who lurks in the hedges determined that the letter will never be delivered. Where policemen pull a hint from here and a fact from there and thereby complete the jigsaw. I need a world where the bad guy, whatever the provocation, is properly spanked for his transgressions. Should one be seeking moral fiction, one need look no further than the mystery novel.

And where does one look? Today it's easy, perhaps too easy. Part of the thrill of mystery fiction used to be the thrill of chasing it down—through yard sales, church fairs, school fairs, and moving-day discards.

Now mystery bookstores proliferate; so do reissues of books that have nothing going for them but imitation 1930s covers. There are bibliographies and lists of must-reads and magazines like *The Armchair Detective,* which is not as much fun as it looks. There is Dilys Winn's huge *Murder Ink,* which is as much fun as it looks, and its successor, *Murderess Ink,* to be especially treasured for its Harriet Vane (Dorothy L. Sayers alter ego) paperdolls. I would look for anything by Cornell Woolrich a.k.a. William Irish, and John le Carré's *Call for the Dead* and *A Murder of Quality.* I would track down John Dickson Carr's *The Burning Court,* Herbert Brean's *Wilders Walk Away,* and Hilda Lawrence's *Death of a Doll,* and I would keep all three beside my bed in case of night terrors. I'd try to find Ethel Lina White and Anthony Berkeley a.k.a. Francis Iles, Mary Kelly, and Christianna Brand. But I wouldn't do any of this if I were the kind of reader who skips to the sexy parts. There are no sexy parts in mystery fiction, not really. True, the occasional pair does heave and toss, but only one coupling is genuinely erotic. It is that of Lord Peter Wimsey and Harriet Vane, and the event so unhinged the author of their marriage, Dorothy L. Sayers, that its setting, *Busman's Honeymoon,* became her weakest book.

There is, in the fourth volume of *The Diaries of Virginia Woolf,* an account of the deathwatch for Lytton Strachey. His relatives had gathered in a nearby inn and, heartsick, were doing crossword puzzles. I believe that, unknown to Mrs. Woolf, some of them were reading S.S. Van Dine and G.K. Chesterton too—trying to distract themselves from what was cruel, tragic, and irrational with excursions into a place in which departures from happiness were ameliorated by divinity in the shape of a detective. My own excursions of last summer, from insomniac nights and, later, mourning, were under the aegis of P.D. James (*The Skull Beneath the Skin* involves that marble arm); Ruth Rendell (*Master of the Moor* is about that man who strangled blonds); and Dorothy Salisbury Davis (*A Gentle Murderer* is the man with the bloodstained hammer). There are worse trips, and few so harmless.

Mystery fiction is, after all, a substitute for tranquilizers, strong drink, and bad, if diverting, companions. One slips into bed . . . onto the train . . . into the chair in the sickroom . . . and is suddenly transported to a place where light fights dark and wins. When the story's over, one is left without a hangover, without remorse. Can any other opiate make that claim? ▽

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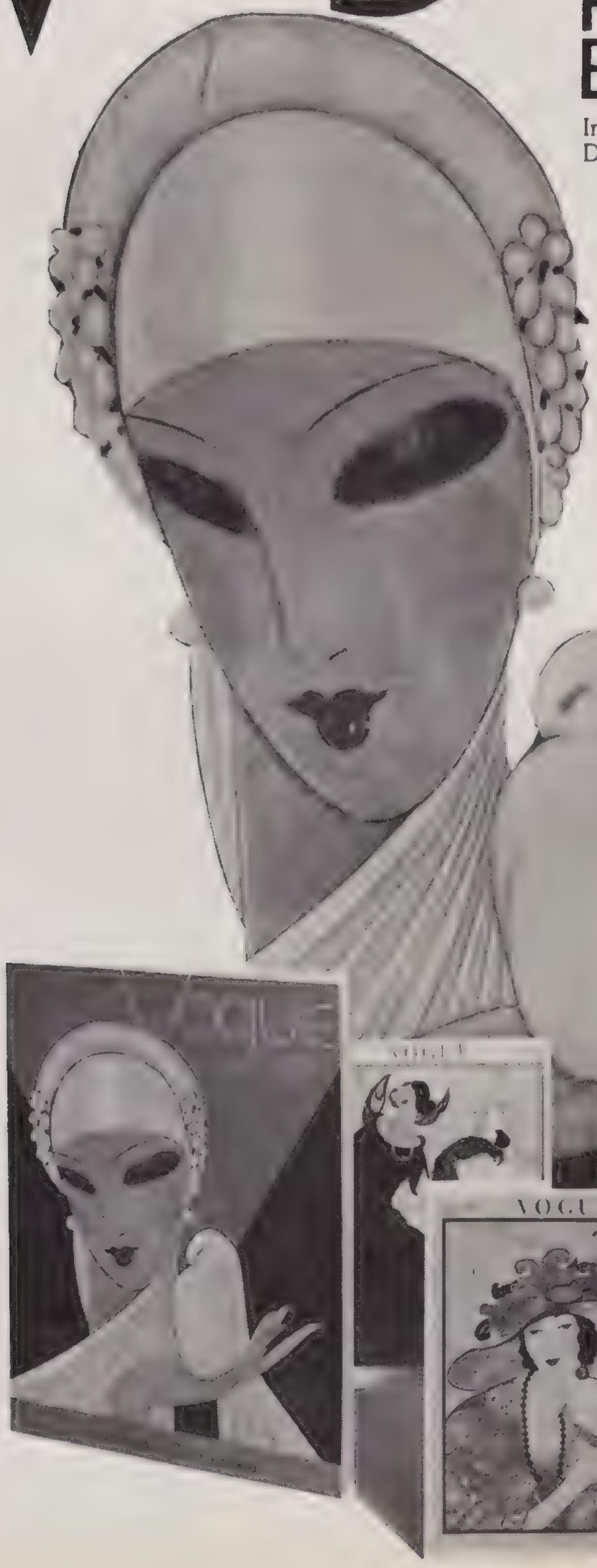

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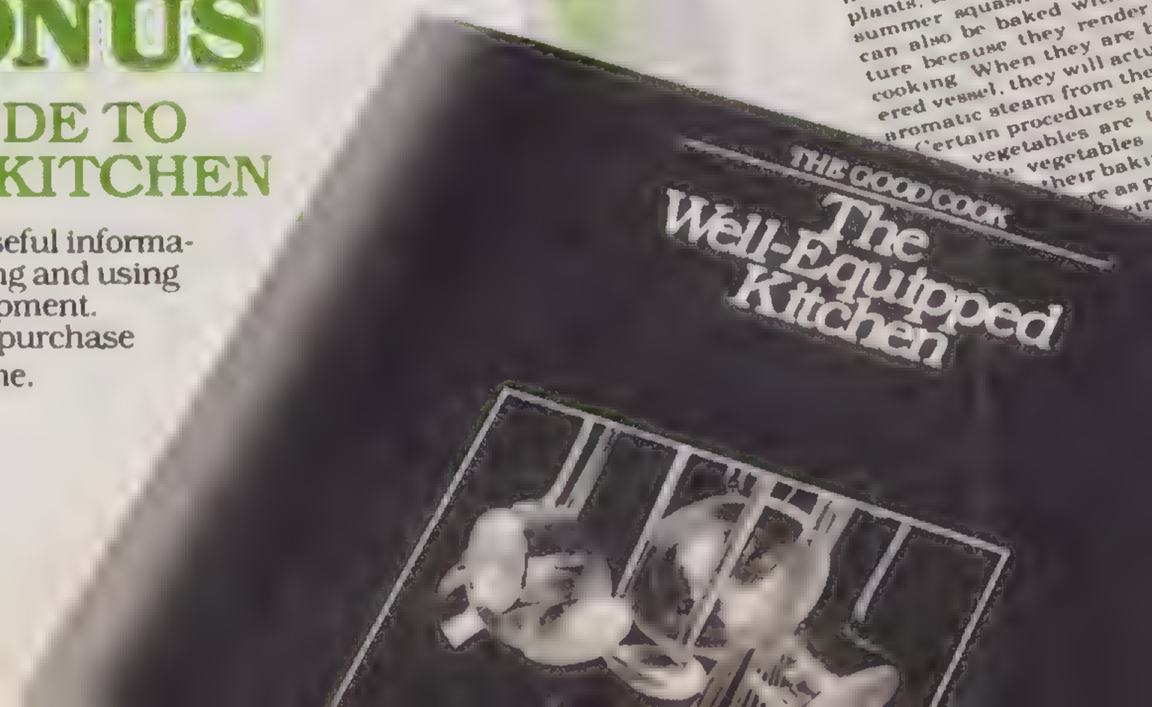

1 **Shaping the fans.** Choose elongated eggplants, wash them and top off both ends. Halve the eggplants lengthwise. Place each half skin side up and, 1 inch (2.5 cm) apart and leaving the ends attached at the stem end

2 **Preparing the**

5 **Adding other vegetables.** Turn in other vegetables here parboiled, quartered artichoke bottoms (page 251) and olives. Cover the vegetables with onions and garlic, then press down gently to pack all of the ingredients. Add bay leaves, mixed herbs and coriander seeds. Drizzle olive oil over the vegetables (left)

6 **Testing for doneness.** Cover the dish with aluminum foil and put it in an oven preheated to 450° F (230° C). Bake for 15 minutes. Then lower the heat to 350° F (180° C) and cook for 1 hour and 30 minutes more. Test for doneness by piercing the bare with a knife (below), the stem ends should feel soft

4 **Arranging the**

...tuffing the fans. Insert the ...ves skin side up between the ...eggplant fans (above) ...on attractive ...

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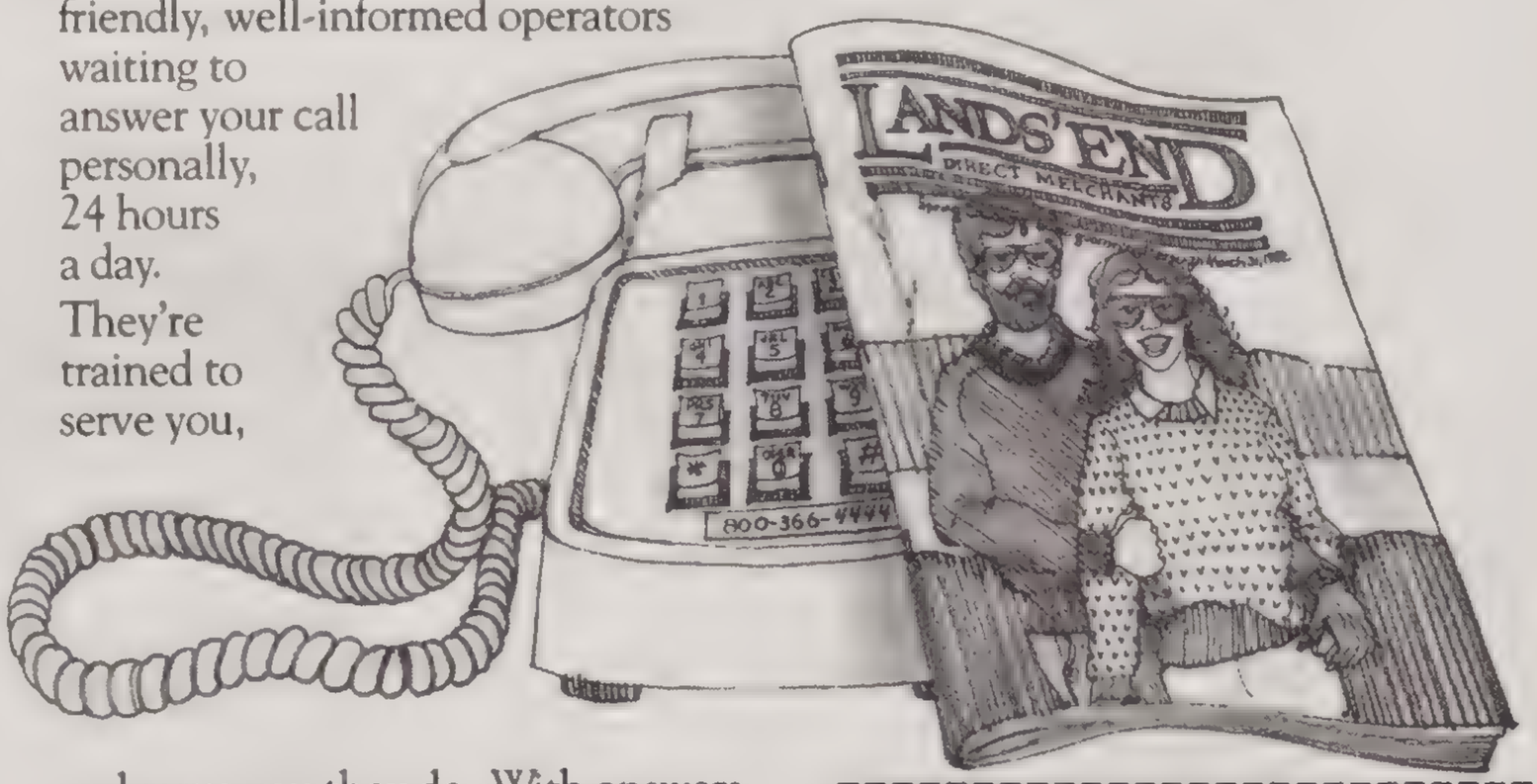

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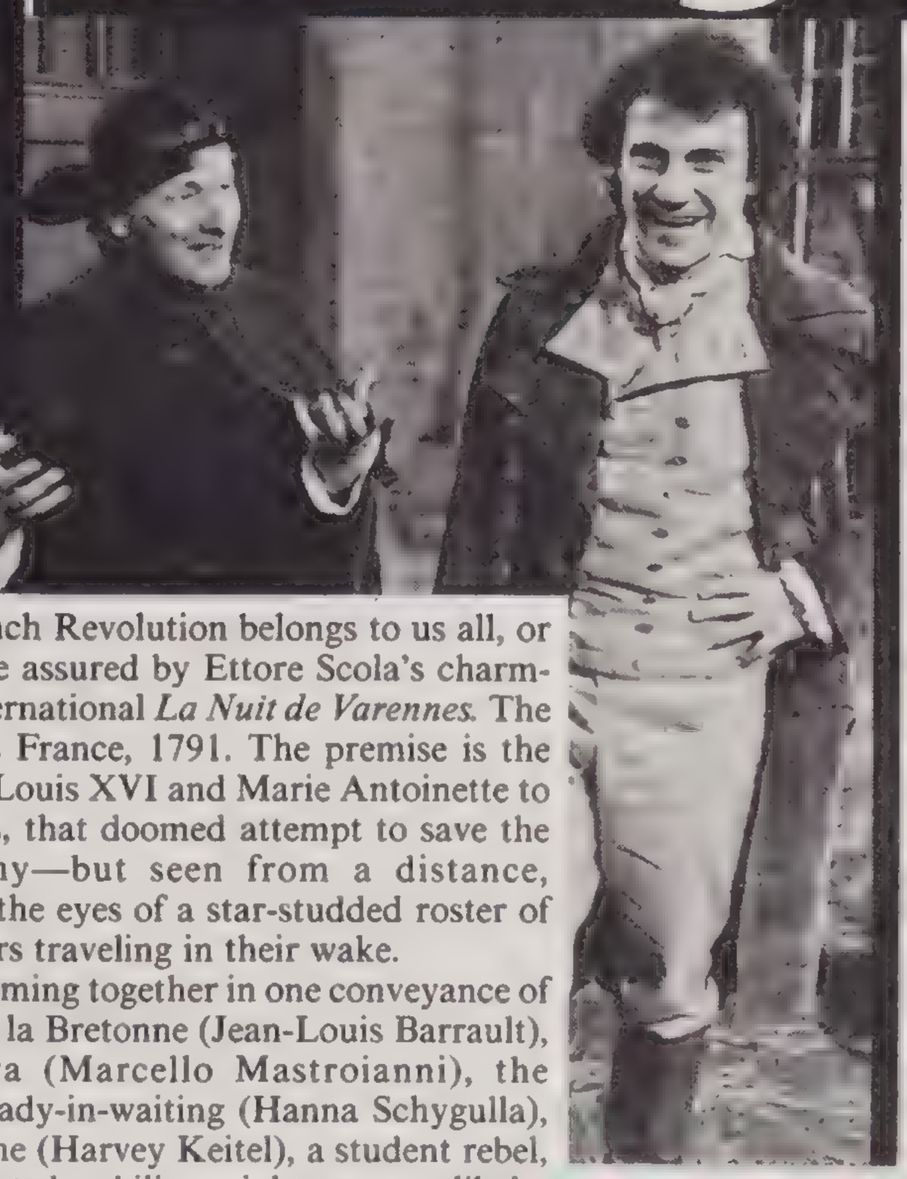


"Verdict": legal heroics

Although it has all the staples of courtroom melodrama, from surprise witnesses to verbal knockouts, Sidney Lumet's *The Verdict,* starring Paul Newman, is stronger on local atmosphere than on plot plausibility. The story takes place during a bleak Boston winter. Newman plays Frank Galvin, a lawyer on the skids who hasn't had a case in four years. The best scenes are the early ones showing Galvin as a lost soul, trying to get in out of the cold: drinking draft beer and playing pinball in an Irish bar, sneaking into Irish wakes and slipping his business card into the hands of the bereaved widow.

But when a lawyer friend (Jack Warden) throws a malpractice suit his way, the logic begins to crumble, as Lumet and screenwriter David Mamet stack the moral deck in our hero's favor. The forces of evil arrayed against him—James Mason as the smooth-as-silk lawyer for the defense, Milo O'Shea as the biased Catholic judge, Charlotte Rampling as a beautiful but improbable "plant"—are so venal as to be comical.

Newman's soul may be a little tarnished, his baby blues a little bleary, but in context he emerges as a white knight. Subtle ethical questions of the kind that made *Prince of the City* so compelling are glossed over for the pyrotechnics of a David and Goliath showdown. Pyrotechnics, however, are not Newman's strong point. A low-key actor, Newman doesn't have the histrionic juice for courtroom soliloquies, but he is fine, appallingly fine, as a derailed drunk with spasms of integrity.

–M.H.

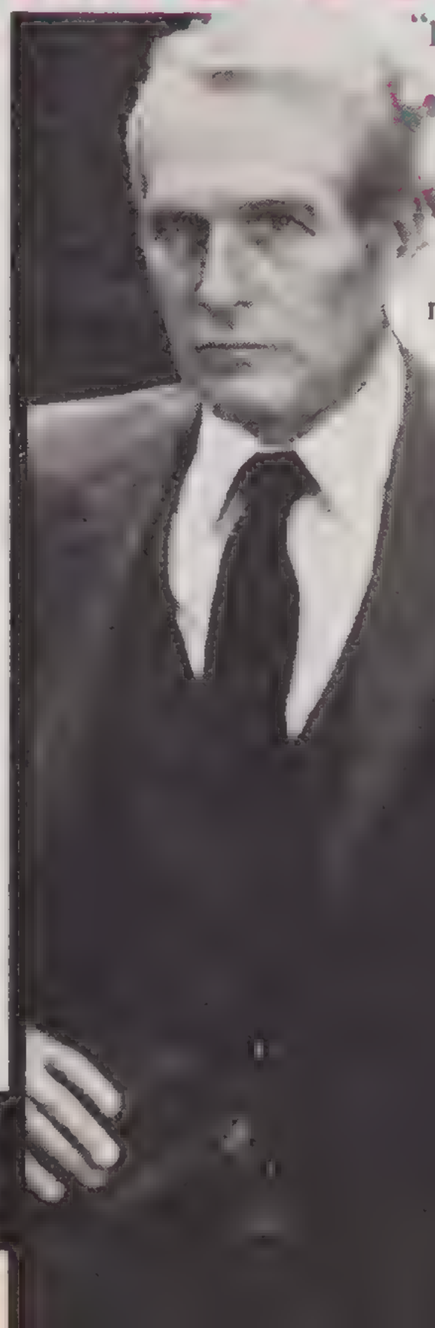
"Les Nuits de Varennes": royal seduction

The French Revolution belongs to us all, or so we are assured by Ettore Scola's charmingly international *La Nuit de Varennes.* The setting is France, 1791. The premise is the flight of Louis XVI and Marie Antoinette to Varennes, that doomed attempt to save the monarchy—but seen from a distance, through the eyes of a star-studded roster of passengers traveling in their wake.

The coming together in one conveyance of Restif de la Bretonne (Jean-Louis Barrault), Casanova (Marcello Mastroianni), the queen's lady-in-waiting (Hanna Schygulla), Tom Paine (Harvey Keitel), a student rebel, and assorted nobility might seem unlikely, but not for long. As they argue, flirt, eat, take the pulse of the peasantry, argue and flirt some more, we get a vivid sense of history being made and thrashed out at the same time. Scola steers a shrewd middle course between old-fashioned spectacle and new-fangled Brechtian history lesson. There are the obligatory nods to modernism, in the form of time leaps and distancing devices, as well as soporific crowd scenes, but the heart of the movie is the characters' zestful parrying of a witty script.

In a style that owes its best and worst flights to Marivaux and Beaumarchais, the screenplay by the late Sergio Amidei takes as much time to explore its characters' views on eroticism as on royalty. An expert on both is Marcello Mastroianni's aging Casanova, and, bewigged and powdered, dozing in midsentence, the Italian actor has never been more poignant or more attractive as the rake approaching his dotage. That he could cast a spell, even at this age, over the radiantly wise and much younger countess played by Hanna Schygulla is never open to doubt. He finds his ideological adversary and sensual semblance in the movie's guiding spirit, Jean-Louis Barrault, in a mesmerizingly energetic impersonation of the libertine author Restif de la Bretonne. Call it seduction, call it manipulation, I for one am quite willing to be seduced by the likes of these.

—MOLLY HASKELL



Right place/right time: the erotic revolutionaries of "Varennes," from lower left—Marcello Mastroianni, Hanna Schygulla, Jean-Louis Barrault, Harvey Keitel: Right: Newman in "Verdict" as white-knight lawyer

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Raphael: archangel to American art

Raphael and America; National Gallery of Art, Washington, DC; January 9-May 8. Raphael's presence looms so large—and so calmly—it's almost impossible to bring him into focus. Now, five hundred years after Raffaello Sanzio's birth, the National Gallery has taken on this colossal task. To give some shape to the attempt, the gallery concentrated on Raphael's place in American culture, which has been—and continues to be—central. Even the most casual gallery-goers of our day respond to the seignorial order of Raphael's portraits and his paintings of the Madonna and Child. These pictures help us to define the very nature of the pictorial, just as they did two centuries ago, when the American painter Benjamin West ascended to the presidency of London's Royal Academy. West, like Joshua Reynolds before him, worked and taught with Raphael's (unwritten) principles firmly in mind.

The National Gallery has assembled an array of material documenting Raphael's importance to West and to American painters of succeeding generations. It's tempting to say that, without Raphael's abiding presence, the New World would have found it impossible to sustain the transcendent ideals of Old World art. Titian's sensuousness and Michelangelo's sublime anguish were valuable, as was Leonardo's wizardry. Nonetheless, when American artists and architects set about a century ago to create an American Renaissance, as they insisted on calling it, Raphael was their patron saint—an influence so pervasive that one of them, Abbott Thayer, was moved to say that "Raphael's Madonnas *all* make me tired."

One can appreciate Thayer's pique. It is on the subject of Mary and the infant Jesus that Raphael devises his most intimate—and intimidating—illusions of untouchable perfection. And it was in the acquisition of Raphael's Madonnas that American collectors of this century have shown themselves at their most energetic. At the heart of the National Gallery's show are these radiant canvasses—"The Madonna of the Candelabra," "The Alba Madonna," "The Niccolini-Cowper Madonna"—surrounded by photos and other material documenting the circumstances of their arrival and early exhibition on these shores.

—C.R.

Raphael's "Madonna of the Candelabra": intimate—and intimidating—an illusion of untouchable perfection

WALTERS ART GALLERY, BALTIMOR

Ellsworth Kelly: in the zone of the spirit

Ellsworth Kelly: Sculpture; Whitney Museum of American Art, New York City; through February 27. Ellsworth Kelly's painting seems to reduce his sculpture to commentary, a series of footnotes—exhaustive, even elegant, but footnotes just the same. This exhibition of Kelly's sculpture has the same effect on his painting. The artist will probably always be best known for his work in paint and canvas. His is an eye energized by the explosion of pictorial possibilities that put New York on the international art map three decades ago—an event still producing aftershocks. Now, this new show demonstrates the importance of his sculptural alter ego.

There are forty sculptures in the exhibition, the earliest from 1949, when Kelly had just begun a sojourn in Paris. Returning to America in 1954, he settled in Manhattan—not, however, the Manhattan of Jackson Pollock and Willem de Kooning. Kelly belongs to a later, decidedly more detached generation, among whose other leading lights are Jasper Johns, Cy Twombly, and Robert Rauschenberg. While they were finding ways to cool down the wild, slathery gestures of the Action Painters, Kelly let his Parisian experiments with collage and randomness guide him toward a contemplative manner. His imagery went from calm to greater calm, ending up in a zone of the spirit somewhere beyond the very thought of agitation.

Kelly appropriates the lucidity of geometric shape from a wide range of sources—School of Paris abstraction (Mondrian and company), twentieth-century architecture, and Plato's realm of perfected form. Like his paintings, Kelly's sculptures are large, flat, untextured surfaces. Typically, the third dimension of a painted-steel wall piece is an inch or less—thinner, even, than some of his paintings. What makes them sculptural is their power to insist on the physicality, no matter how attenuated, that Kelly allots to them. His paint-and-canvas forms lead the eye into imaginary space.

Kelly's art has its origins in those moments when shape and the effects of light stand free of language and its labels—visionary moments of which every eye is capable but only rarely conscious. So while his contemporaries grew ironic about the bluster of Abstract Expressionism, Kelly was discovering how to build the effects of seeing into the objects seen. He inflects right angles with angles of vision. Angularity itself ends up skewed. The thin edge of a sculptural slab, curving as grandly as an orbital track, registers a pressure so subtle the imagination can only construe it as the weight of a shadow. Light wins out, thanks to the airy intensity of Kelly's palette. His sculpture shows the levitating delicacy of the sheerly visual, yet a way back to earth can always be found. Occasionally, the objects themselves point it out. And some of Kelly's large, free-standing pieces look as if they just landed on their sites.

—CARTER RATCLIFF

Kelly's untitled 1982 sculpture with "the weight of a shadow"

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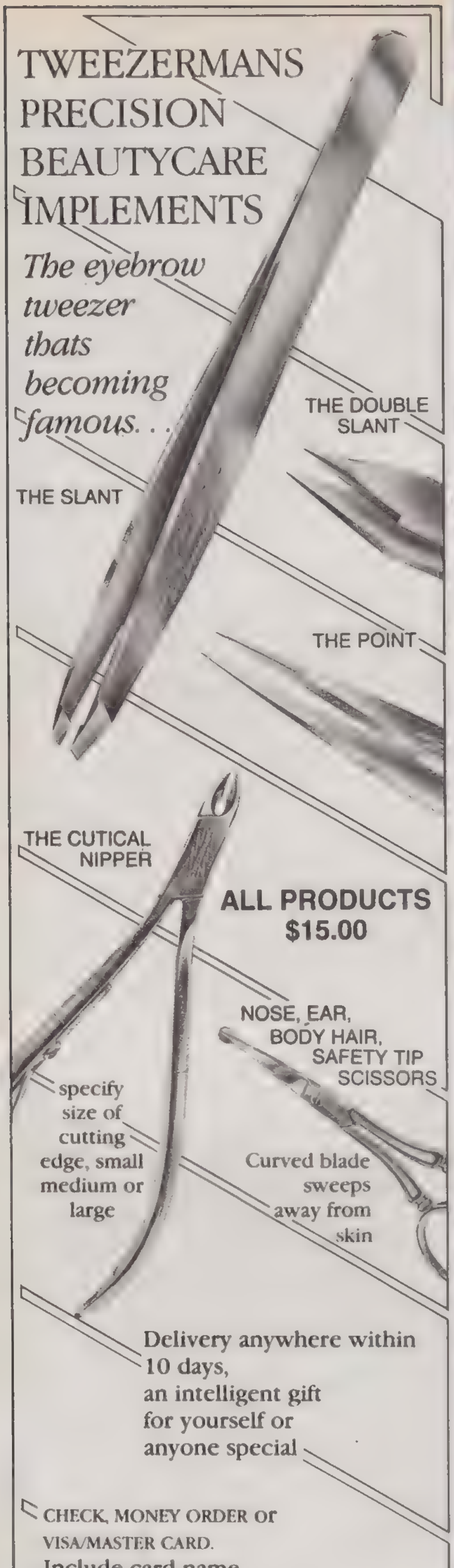
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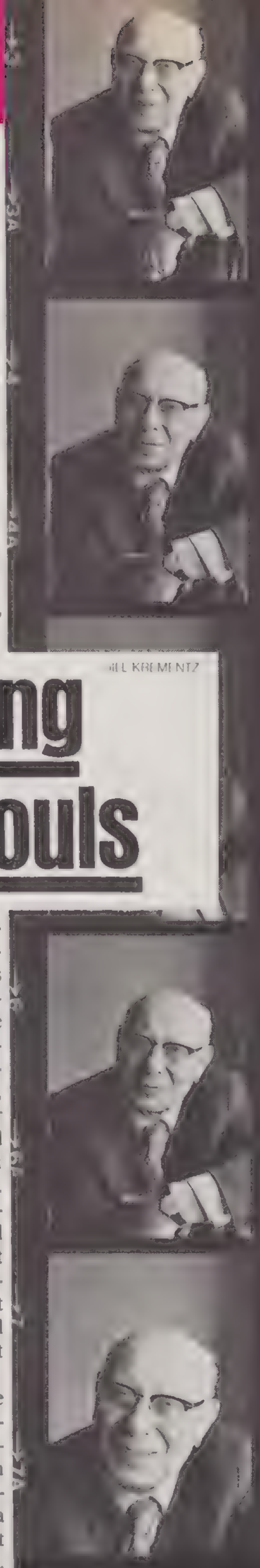

JILL KREMENTZ

Bruno Bettelheim—author, psychologist, reader of our souls. In his vital new book, *Freud and Man's Soul*, he recovers for us the essential Freud, and in the process, our own psyches

Bruno Bettelheim, the great child psychologist and author who turns eighty this year, is a persistent man. For several decades now he has been doing two things with alarming regularity. One of those things is writing. To date, Dr. Bettelheim has authored (and co-authored) fourteen books, many of them focusing on his difficult, inherently dangerous efforts to rehabilitate emotionally distressed human hearts. *Love Is Not Enough: The Treatment of Emotionally Disturbed Children* (1950), *Children of the Dream* (1969), *A Home for the Heart* (1974), among other remarkable texts, established his credentials as educator, psychologist, social critic and (much rarer breed) humanist. Not content with this, he went on to write *The Uses of Enchantment: The Meaning and Importance of Fairy Tales, Surviving and Other Essays* —containing deeply integrated responses to the concentration camp experience, which Bettelheim himself survived—and, most recently, *On Learning to Read* (with Karen Zelan). The words used in these titles—*Love, Home, Dream, Heart, Enchantment*—might make us think we were dealing with a woozy romantic; but Bettelheim is, as his new book *Freud and Man's Soul* (Knopf) testifies, an intrepid realist. Every great dreamer is.

The other thing that Bettelheim does so persistently is to read. Not only books, though he reads them impeccably—that is to say, accurately and with feeling—but people. His work for over thirty years at the University of Chicago's Orthogenic School allowed him to utilize insights acquired at Dachau, at Buchenwald. Bettelheim is a man who reads souls.

In *Freud and Man's Soul* he reclaims the human Freud, whose ideas, he tells us, have been painstakingly mistranslated into scientific jargon. In this book Bettelheim exercises his prerogative to grow testier with age. He has no patience with language that does not speak directly to people. Freud's did. He was, Bettelheim maintains, both a great literary stylist and "a passionate man"—points that Freud's translators have long managed to obscure. Words such as "parapraxis," "cathexis," are pompous constructs; their German originals were simple, everyday words.

In his most startling chapter, Bettelheim describes how the German word "Seele"—"soul"— was systematically expunged from translations of Freud's work, and replaced with the English word "mind." "Soul" is a word that contains all facets of the human being, rational and irrational; "mind" is a purely rational term. Similarly, Freud's *Ich (I), Es (It),* and *Über-Ich (Above-I)* dissolved, in the hands of his translators, into the antiseptic *Ego, Id,* and *Super-ego. "Traditore, traduttore,"* translators, traitors, indeed.

Freud was fond of homely analogies. He thought of the psychoanalyst as a "midwife" who does not create the child (the new personality) or decide what it will be but only delivers it safely. Psychoanalysts were to be neither physicians nor "priests"—that is, purveyors of a creed, but "secular ministers of souls." In the United States, physicians appropriated psychoanalysis, depersonalized it. As Bettelheim observes, "American psychology has become all analysis—to the complete neglect of the psyche, or soul." Disastrous, because, as every classicist knows, Psyche must be handled delicately, and with the greatest respect.

Bettelheim defends—to the death, as it were—Freud's pessimism, telling us: "A good life denies neither its real and often painful difficulties nor the dark aspects of our psyche; rather, it is a life in which our hardships are not permitted to engulf us in despair, and our dark impulses are not allowed to draw us into their chaotic and often destructive orbit."

In the end, for Bettelheim (and, he would insist, for Freud), it is respect for the human psyche which prevails, which makes a person love and work well—Freud's prescription for a healthy spirit. Bettelheim's work is both practical and inspiring because it is, quite openly, the fruit of his self-discovery. In this book, as in every other, he bares his magnanimous soul.

—CATHLEEN MEDWICK

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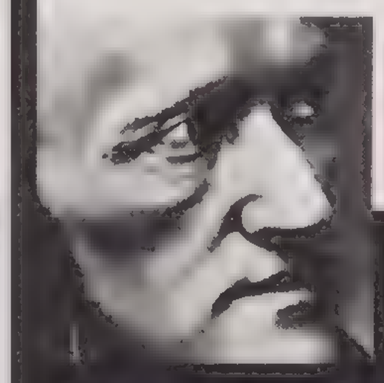
BOOKS

Innocents Abroad

Nearly everyone who helped turn Modernism into a capital noun—Picasso, Stravinsky, Gertrude Stein—ambles through the pages of two current books on Sara and Gerald Murphy, *Sara & Gerald,* by their daughter Honoria Murphy Donnelly (Times Books), and Obelisk's reissue of Calvin Tomkins' *Living Well Is the Best Revenge*. The Murphys tended the expatriate crucible that bubbled in France between World Wars—and played mother and father to the wayward F. Scott Fitzgeralds. Scott revealingly fused the two couples into the Dick Divers of *Tender Is the Night*.

But there was more to the Murphys than mere salon. Gerald painted—Tomkins makes his case as a Pop Art precursor, a sunnier Warhol—while Sara's grace ran much deeper than her genius for stylish party-giving. They dueled strangely with life, struggling to accept what they saw as its matter-of-fact terror—including the deaths of their two young sons. Said Gerald, ". . . only the *invented* parts of our lives had any meaning." That invention could range from a villa to a party to a well-chosen word.

As befits a daughter's book, *Sara & Gerald* is full, if indiscriminate. Tomkins comes closer to the Murphy ideal of living well, not lavishly: his book is a spare—yet full—limning of extraordinary lives, times, and choices. —ALLENE TALMEY



MUSIC MUSIC MUS

RICHARD WAGNER:

reappraising the man, the myth, the music

The music world dotes on anniversaries, and that seems a worthy kind of sentimentality. This season, for instance, we are celebrating both the one hundredth anniversary of Richard Wagner's death, which took place on February 13, 1883, and also the 150th anniversary of the birth of his greatest rival in the minds of late-nineteenth-century musical intellectuals, Johannes Brahms, who was born on May 7, 1833.

Wagner, who is my concern this month, is still a rather restless candidate for the pantheon of the greats, even though in truth he entered long ago. The reason for our unease has to do with the fractious nature of his personality, which still rasps down to us a century after his death—and has been reinforced by the recent appearance of diaries and correspondence suppressed until only a few years ago.

We like to think of our great artists as morally perfect, epitomizing in their lives the ideal virtues we perceive in their art. Hence the deification of Mozart after his premature death, a vision of the man that is only now being redressed in the direction of true humanity by plays like Peter Schaffer's *Amadeus* and books like Wolfgang Hildesheimer's new biography.

Wagner was, in many respects, an extremely unpleasant human being—egomaniacal, grasping, amoral. In addition, he came late in life to espouse all manner of racist ravings. These doctrines, and particularly his anti-Semitism, were common in European intellectual life of the late nineteenth century. But Wagner's propagation of them was influential, and when Hitler, who loved Wagner's music, began extending such ideas into the realm of grim reality, it was easy to brand Wagner, simplistically, as a Nazi.

But Wagner was in fact a good deal more complex than that, even on this issue. There were many who actually admired his character. He had numerous Jewish friends and champions, and he was an anarchistic Socialist in his youth (and paid the price with years-long exile from Germany after the failed revolution of 1848). His later writings, casually dismissed by Anglo-American pragmatists as Germanic gaseousness, reflect mystical interests that sound curiously contemporary today.

It should be remembered that Wagner's influence on the non-musical as well as the musical life of Europe in the late nineteenth and early twentieth centuries was enormous and unprecedented, and clearly had to do with more than just the visceral impact of his music. From George Bernard Shaw to the French Symbolists to James Joyce, whose "stream of consciousness" technique was overtly Wagnerian, the man stood like a god over European culture. His influence can even be felt in the violence of the reaction he provoked—a sensibility of cool, "objective" abstraction.

But ultimately, it is Wagner's music that defines his greatness. Admiring modernists like to stress his dissolution of tonality, which presaged Schoenberg. But what quite rightly endears him to the public at large is his quintessential romanticism. Wagner's music has a heart and an intensity literally unparalleled in Western Art—indeed it is so intense that some, like Nietzche, came to fear it for just that reason, as a dangerous artistic narcotic. And Wagner's operas, or "music dramas," are nowhere near so silly as cartoons depicting fat, breast-plated, horn-hatted sopranos might suggest. Wagner dealt with the deepest of myths, and those mythic truths still speak to us today. —DAVID SARGENT

Recommended recordings of Wagner operas: Solti's version of "Götterdämmerung" (London, six disks); Böhm's version of "Tristan und Isolde" (Deutsche Gramophon, five disks).

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PEOPLE ARE TALKING ABOUT...

THE ART OF CIVILIZED COUPLING—AND UNCOUPLING

Idylls of the idle rich: Jeremy Brett (left) as "The Good Soldier," Edward, and Elizabeth Garvie as Nancy

Ford Madox Ford's "The Good Soldier": passion play

It begins this way: an American male voice describing the story of a friendship between two couples who meet each year in a lush German spa, the century still new; and it is this voice, so flat and juiceless, that says: "I just can't believe it's gone. I can't believe that long, tranquil life, which was just stepping a minuet, vanished in four crashing days at the end of nine years and six weeks." The narrator is an American millionaire, still young, named John Dowell, and he knows he is lying. He then says: "No, by God, it is false! It wasn't a minuet that we stepped; it was a prison—a prison full of screaming hysterics."

The Good Soldier, the novel which Ford Madox Ford wrote in 1913 when he was just forty, is subtitled *A Tale of Passion,* and was once described by a friend as "the finest French novel in the English language." A two-hour TV adaptation will be seen January 9 on *Masterpiece Theatre* with Alistair Cooke leading us into it. Ford regarded this novel as his best book. Reading *The Good Soldier,* available in a Vintage paperback with an interpretation by Mark Schorer, makes the dramatization much more fascinating.

John Dowell has a wife, Florence, with a weak heart and must attend and humor her while keeping every shock or unpleasantness at a distance. He is not bitter, he is not anything. The couple live abroad and each year go to Bad Nauheim, a resort, where they become friends with an Englishman on sick leave from India, Edward Ashburnham, and his wife, Leonora. They are "quite good people," as the millionaire notes. Over the years, the four of them, in John Dowell's eyes, are ". . . one of those tall ships with the white sails upon a blue sea, one of the things that seem the proudest and the safest of all the beautiful and safe things that God has permitted the mind of men to frame. Where better could one take refuge? Where better?"

Describing their fierce conspiracies and passions, Mr. Dowell reveals himself as a man made of wax, without vital signs. His wife, Florence, is not an invalid but deceitful and cunning. She falls in love with the stoic, beautifully behaved Edward, "the good soldier," who is a compulsive womanizer. His wife, Leonora, is his sentinel, waiting for her husband to finish his messy little flirtations so, at last, it will be her turn to be loved.

The Good Soldier is an intricate film. Full attention must be paid. Do not cook dinner or play with the dog while watching it. The flashbacks—Edward misbehaving in a third-class compartment on a train, then getting into trouble which, we are told, Leonora hoped "cured him of philandering among the lower classes"—are as essential as flashlights in a forest at night. Beneath the civilized surface, the genial collaboration of the friends, are treacheries, conspiracies, hatreds, and then a young woman named Nancy whom both men love, and are not to have.

It may be that *The Good Soldier* seems dated—all those vague illnesses, the moral code so long discarded, the neuroses which are not our neuroses—but don't be misled. The critic Mark Schorer wrote: "The story consists of the narrator's attempt to adjust his reason to the shattering discovery that, in his most intimate relationships, he has, for nine years mistaken the conventions of social behavior for the actual human fact." That he did not want it otherwise, that the deception was self-induced, Mr. Schorer noted, "is the whole point." It is less the point in the television version; it is now the women, Florence and Leonora, with their strategies and maneuvers and public personas, who seem more important than John Dowell's deadness.

The cast is splendid, especially Robin Ellis, who played the dashing, handsome Poldark in that *Masterpiece Theatre* series, now pale and stilted, and Jeremy Brett as the kind, correct, doomed Edward Ashburnham. The more difficult roles, because they are spies and connivers, made of harsh not heroic stuff, belong to Vickery Turner as Florence and Susan Fleetwood as Leonora. —GLORIA EMERSON

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BLOOMINGDALE'S

PEOPLE ARE TALKING ABOUT...

TV TV

BY DICKENS, HERE'S A DICKENS OF A SHOW!

In the prodigious welter of TV "output," glories exist, much like treasures tossed up—pure, gleaming beauty—by the sea. Flotsam and jetsam, loads of that, but then, a wonderful find. And that is precisely what we have on four consecutive evenings, starting January 10: *The Life and Adventures of Nicholas Nickleby*, Charles Dickens' own nine-hundred-page tearful, cheerful, entirely fraught novel, more or less as transposed to the stage by the Royal Shakespeare Company, in an eight-hour version which became one of the monumental theater experiences (both in London and in New York) of our time. The telly gives us, with the original cast and through the generosity of the Mobil Showcase Network, the "Nickleby experience"—or noble facsimile of it—in nine hours. And what hours these are!

First, a little demur: the telly *Nickleby* looks too clean, too burnished, glossy. It lacks that smoke-clogged, soot-choked, time-worn, lived-in feeling the stage version gave us, even though John Napier's visual production is here, on screen, seemingly intact.

This *Nickleby* seems to have forfeited a wee bit of its invention, sometimes trading Trevor Nunn's and John Caird's fantasy for realism. But what we have on screen more than makes up for any "demurs."

We have Dickens' *Nickleby* with great actors Roger Rees and David Threlfall as Our Hero and His Woeful Charge, Smike. We have a troupe of Dazzling Thespians, thirty-nine of them playing one hundred and fifty roles. We have—in short—Charles Dickens, his immense gusto, his heartbreak, his glorious laughter, his humanitarianism, his wicked, ever-loving eye, his own sweet story-telling, miracle-man self.

—LEO LERMAN

▲ *A brace of Nicklebys: Above, Sister Kate (Emily Richards); right, Brother Nicholas befriends Smike.*

EAT EAT EAT

Restaurateur Jean Claude Pujol in his and Ricardo Amaral's extravagant Tucano

Where to eat now: Tucano

If you can take noise, pay high, and crave the kind of heady flamboyance, decoratively speaking, that we relished years ago in First Class dining rooms aboard glorious transatlantic liners, you are ripe for Tucano. This gaily accoutered restaurant (huge omniscient gorgeously colored tropical birdies painted on walls, smoky glass ceilings, exotic greenery) with its high-time hullabaloo could be pretentious. Grand surprise: as a restaurant it works superbly, and it proffers very good things to eat. All the result of a collaboration between Brazilian Ricardo Amaral (clubs in Rio and Paris) and Jean Claude Pujol, *above left* (Manhattan's beloved Les Pyrénées and Du Midi are his patrimony), plus chef Gerard Reuther, formerly of Les Frères Troisgros and Chez Bocuse. Well—what's for dinner? *Tressé de sole des Frères Troisgros,* plump strips of Dover sole latticed with broad green and pink noodles, all gently flattered by a dice of tomatoes sautéed delicately in cream. Or *médaillons de veau trésor des bois,* indeed, a delectable bit of veal laden with a woodsy treasure of wild mushrooms—almost a cliché on restaurant menus today, but not at Tucano. Then, a bitter-lemon tart or an acerb sorbet—green apple, blood orange?

—L.L.

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JADE ALBERT

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B

YOUR LETTERS

(Continued from page 22)

I say these problems are *all* man-made. They all need women's clear-eyed moral judgment—enough so that we all need the courage to put aside intimidation and to think clearly, speak "out and up" clearly, act with confidence.

Barbara Lovergan
Pasadena CA

Bonds in the balance

Lisa Gubernick's item "Tax-Free, Risk-Free Bonds" in your July issue blatantly contradicts the experience of many investors who bought municipal bonds and tax-exempt or municipal investment trusts over the past decade. These people watched their principal plummet by at times more than half due to inflation, now feel locked into investments whose returns are vastly lower than those available today. . . .

Ms. Gubernick's assumption would seem to be that high current return is the primary goal of most of her readers. Liquidity, marketability, and protection of principal are not mentioned in her article. Her article is true with one caveat (which does not appear): that the investment be held until maturity. Otherwise the investor's purchasing power risk in a long term bond may be considerable. Much safer are some of the new unit trusts . . . i.e., three-year Municipal Investment Trusts and Floating Rate Unit Trusts.

. . . Before investing in such tax-free vehicles . . . in-depth discussion with your investment and tax advisors should be undertaken.

Linda K. Strohl and Elizabeth Kirch,
Account Executives, Dean Witter Reynolds Inc.,
Oakland and Santa Monica CA

Author's reply: *Strohl and Kirch are correct—in part. In the past, municipal bonds have proved illiquid because their yields did not keep up with inflation. However, in July, when this item appeared, municipal bonds' yields were at an all-time high. making them both marketable over the short run and profitable over the long run—assuming we see the end of double-digit inflation, as most economists predict.*

Defining alcoholism

With reference to Ellen Langer's comments in October "Mind Health." For the thousands of sober, happy alcoholics in A.A. whose lives depend on the words "once an alcoholic, always an alcoholic"—this is a very *true* statement; to believe otherwise would cause an alcoholic to think he could once again drink normally. Once the invisible line of alcoholism has been crossed, the disease can only be kept in remission by not picking up the first drink.

. . . Many alcoholics do need therapy but all the therapy in the world will never alter the fact that they are alcoholics. There is no cure for alcoholism and I found your article to be disturbing and misleading.

Angela Laffle
Edison NJ

Black women: another view

In response to Maya Angelou's comments (September issue):

My own father, brothers, uncles and relatives have never told me that I wasn't very important. Quite the contrary. No man has rendered me negligible; nor has any other woman had to "nurse" me or my child. I stand on my own two feet with pizzazz and style. . . .

Picking up dirty drawers and having a lonely home does not fall exclusively to black women. . . . Everyone deals with these problems at one time or another.

My own mother expected just enough out of me as her daughter to instill a drive for success and happiness. She did not expect so much that I would never be satisfied with myself.

As for designing clothes for the "black" figure, I have seen just as many variations in the black woman's physique as in whites'.

And lastly, concerning the comment made by Judith Paterson . . . "When Southern white women like myself read your books, we identify with you as women and at the same time feel guilty because of the racial history we share. We have been the enemy." I feel that this kind of statement is a definite step backwards. I do not feel guilty over something that happened in the 1800s. *I* have not been the enemy. As women in today's society we want to be accepted and recognized for our achievements as *people*. Isn't it about time that black people stopped trying for recognition due to the color of their skin? Are you saying, Maya Angelou, that what you have achieved (which is impressive) is due to your color? Or that you have talent only because of your color?

Thank You—

Sgt. BeaAnn Moody
Ft. Bragg NC

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Talking about... Art

Poetic, "painterly" pictures by the man who defined modern photography: Alfred Stieglitz

By Barbara Rose

So much has been written lately about photography, but very little of this abundant literature has been produced by the photographers themselves. How special, then, to have *Alfred Stieglitz: Photographs & Writings* (National Gallery of Art in association with Callaway Editions), which contains Stieglitz's own views on the art he did so much to define, publish.

The book itself is a beautiful work. It contains reproductions of seventy-three photographs from the "key set" Georgia O'Keeffe assembled for the National Gallery. The superb quality of the printing is what we have come to expect from any project supervised by Stieglitz's exigent widow.

There is much confusion regarding the relationship of photography to reproduction because both involve printing images. However, the difference between a "vintage" print made by the photographer himself, a print made from the original negative by someone else, and the reproduction of a photographic image in mass editions is the difference between an original artwork, a print derived from it, and a document.

The quality of printing in this book sets it apart from other books on photography. Little is lost of the nuance of shades and tints that Stieglitz was able to coax from black and white negatives. One even has the sense of the characteristic Stieglitz "soft" grainy surface, so difficult to capture in reproduction. These "painterly" qualities of Stieglitz's photographs, which include his uniquely expressive and romantic use of natural light, are the essence of his style. The poetry, mystery, and sensuality of his work, to which others have aspired, but no one else has really been able to synthesize in the inspired manner of Stieglitz, remain intact in this carefully made collection.

Juan Hamilton aided O'Keeffe in maintaining the level of quality she has always demanded, and Sarah Greenough selected and edited the fifty-six letters and articles by Stieglitz, which help us gain new insight into the mind and working procedures of one of the greatest masters of American art.

Publication of *Alfred Stieglitz: Photographs & Writings* presaged the opening in February, 1983 at the National Gallery of Art in Washington, DC, of the most comprehensive exhibitions of Stieglitz photography ever held. Subsequently, the show travels to The Metropolitan Museum of Art in NYC (June 14-August 14, 1983) and Art Institute of Chicago (October 11-January 3, 1984). The price of the book is a steep $75, but you get your money's worth. ▽

Four by the father of modern photography; owned by the National Gallery of Art, Washington, DC, Alfred Stieglitz Collection; copyright, 1982. *Above:* Untitled shot of a ferry boat, *ca.* 1910; 4⅝" x 3½". *Near right:* "From My Window at an American Place, North," 1931; 9½" x 7⅝". *Center:* "Margaret Treadwell," 1921; 9½" x 7⅝"

***Above:* "A Street in Bellagio," 1894; 7⅞" x 5¾". All four works are among the seventy-three photographs reproduced in *Alfred Stieglitz: Photographs & Writings,* published by the National Gallery of Art in association with Callaway Editions; they will be part of a Stieglitz show at the Gallery in February.**

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o . . . for a new year, a new freedom, a new *pleasure* in clothes and makeup. The appeal, here and on our cover, on model Lauren Helm: a meld of burnished brick tones, from real red to amber . . . and makeup applied with a subtlety, an ease that let your own asset—cared-for-skin—shine through. It's a look that starts with an almost monochromatic palette: a trio of dark-to-light brown Powder Perfection shadows blended from the base of the lid to the browbone, set off by a hint of Inkberry Creative Coloring Pencil . . . golden brown powder blush . . . frosted amber lip color. All from Elizabeth Arden, whose breakthrough skin-care line—along with other skin-care/skin-health news—is reported on page 229. Turtleneck sweater, Azzedine Alaïa, about $265; earrings, M & J Savitt. Hair, Suga of Suga Salon; makeup, Way Bandy. Stores, last pages. Photograph by Avedon.

PRO SECRETS *Essential to using the myriad of new powders: the right brushes. Among the best: A curved-edge contour brush to fit into the hollow of a cheek (at the Make-up Center, NYC) . . . a super-soft goat's-hair butler's brush—perfect for loose powder (at Lee Bailey at Henri Bendel, NYC) . . . and, from model Peggy Dillard, her Trade Secrets brushes, twelve for makeup, four for skin care, including "hard-to-finds" like an ultra-thin brow brush . . . New powder eyeshadows to look for: Hazel Bishop's and crease-resistant Stay-Fresh ones from Maxi.*

Great office nails: simply the clean, groomed shine of base coat topped with a ridge-filler (one editor's choice: Revlon's Fabunail), plus clear top coat . . . And, for a NYC working woman: a manicure/pedicure that comes to you, at home/office, from Sophie Yung (932-1304).

POWDER

. . . makeup "must" for "finish," allure. Points of difference in pressed powder now: a texture that's softer, more translucent . . . a tinge of opalescence to give skin "life," glow. The biggest surprise: the colors. Pale peach for cheeks; temples . . . golden browns, to highlight, "deepen" eyes. Whimsical shades like foam green, lavender . . . and a wonderful new apricot to use as a blusher, carried up to, around eyes.

Key to using colors like these: a light hand, a good brush that "catches" powder, applies it evenly, gives you just a touch of color . . . not an overlay. And to "set" makeup, give lip color staying power, you still want a powder shade that's as close as possible to your skin tone.

When you want "less" makeup, instead of foundation, try using pressed powder applied with a damp sponge over moisturizer, a lighter-toned powder to highlight the browbone.

For natural-looking mascara: apply one even layer of color, let dry, then apply another. A help in even application: a curved brush applicator. The newest idea: a hinged wand, easily adjusted to any angle. From Revlon, it's called Flex Appeal Adjustable Angle.

BROWS

The look now: more natural, fuller. "If you must wait for yours to grow in, 'fill in' with powdered brow color—much subtler than pencil. Use a stiff, angled brush to apply powder very lightly and only where there is no hair," advises Glenn Roberts, director of creative training, Elizabeth Arden. Says makeup artist Rick Gillette: "Follow nature. Tweeze only stray hairs. Don't attempt to reshape brows radically." For evening: touch glittery powder under brow.

the best skin-care advice: use treatment products geared to *your* skin type. Examples: A salon facial that's custom-blended after a skin "exam"—Nubest's L'image Thermo-Pak, which hardens as it works . . . From specialists in oily-skin care, a new product for dry skin: Clientele's Preventive Age Treatment, with sunscreen. . . . For the driest skin (at this driest time of year): Formula 405 Enriched Face Cream, to use day or night . . . or when you get into the bath: the moisture/heat help the cream to penetrate, make skin more emollient.

Photo: GEORGE BARKENTIN. Illustration: EILEEN ROSENBERG

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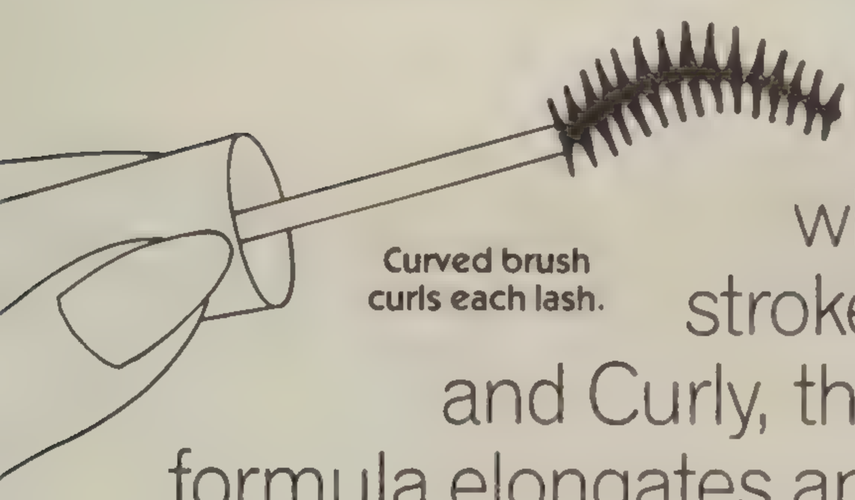

Curved brush curls each lash.

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The effect is positively spectacular. You get just what you wanted—a fringe of lush, sexy-looking lashes.

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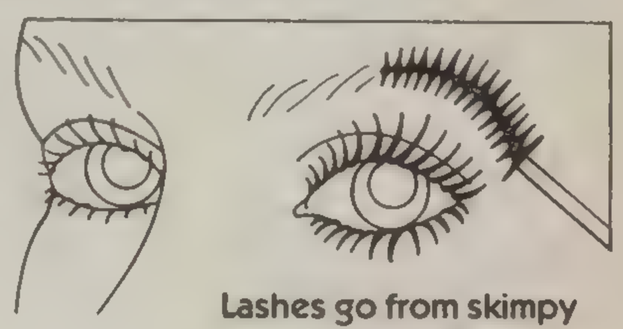

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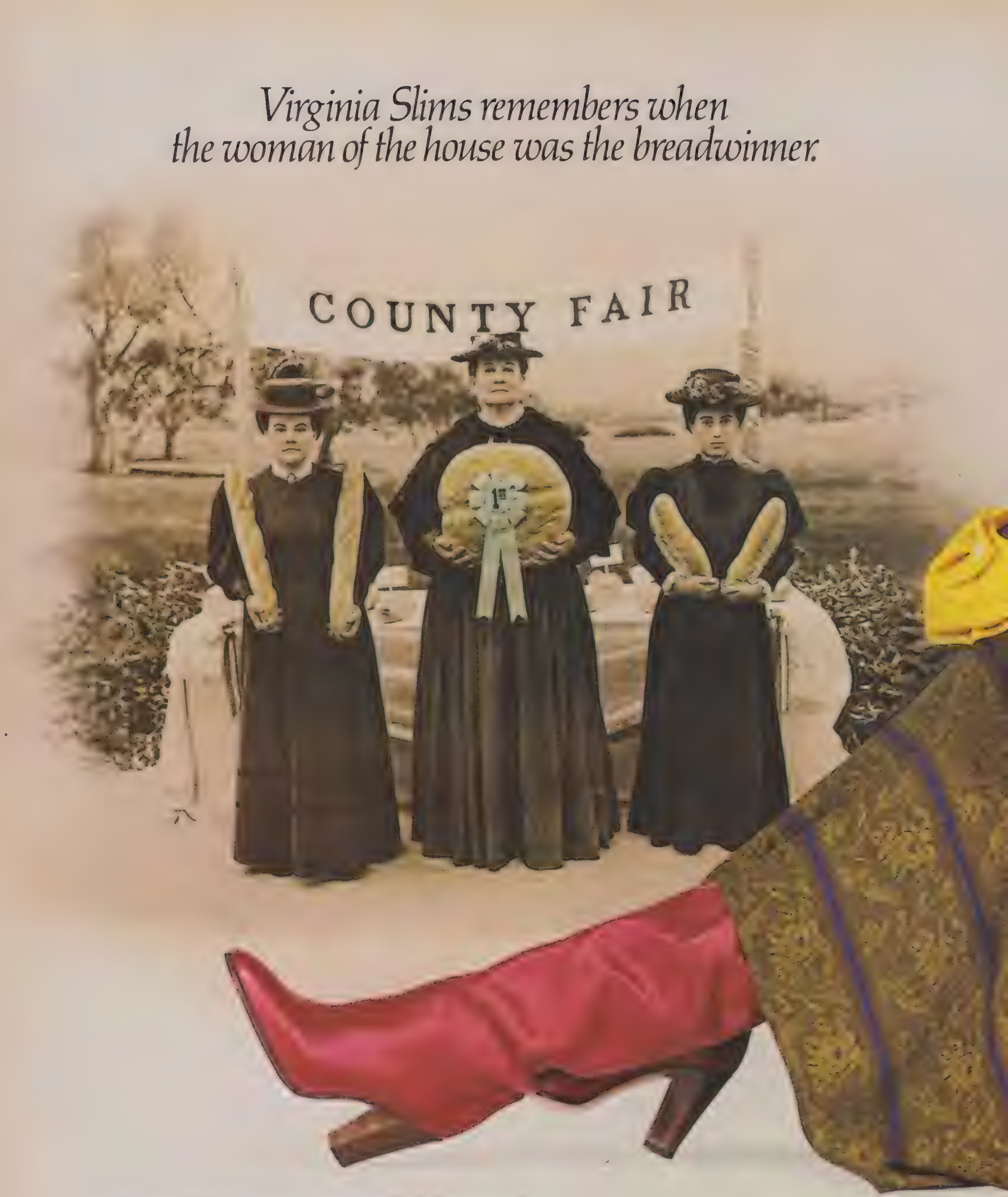

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Horoscope

By Maria Elise Crummere **January**

GUY BILLOUT

Your Capricorn profile: Patient, precise, cunning Capricorns—sooner or later—get exactly what they want. For these inveterate time-keepers, breeding, manners, and honor are what really count and provide the classic means to prosperity and prestige. Capricorns believe love and faith take time, too; once they form a bond, it is not easily broken or destroyed

Capricorn

DECEMBER 22–JANUARY 19

With inspirational Jupiter in your house this month, the naturally practical you should take the time to explore the spiritual you: you need this balance to insure aspirations for the upcoming year. After the new moon on the 15th, seek out those who admire you and will help you to prove yourself when it counts—namely on the 18th. Long-awaited security arrives at last! An exceptionally fruitful year lies ahead, and you get a good glimpse of it on the 29th.

Aquarius

JANUARY 20–FEBRUARY 18

Motivating Mars is crossing your sign between the 7th and the 17th: you're compelled to make a bold new start. Invent a scheme that's totally you! The new moon on the 14th will help you put it into action. As Venus moves into the limelight, so do social endeavors—a love debuts on the 8th (your lucky number) and then peaks on the 28th. Both your professional and personal designs are winners—January's your ace of a month!

Taurus

APRIL 20–MAY 20

Personable Taureans have a heyday this month as advantageous relationships—both personal and professional—appear at every corner. As always, though, proceed with caution! Solidify an alliance on the 4th: it may one day matter very much to you. But do forego a group endeavor on the 5th. On the 8th, an old friend makes a proposal that you very diplomatically decline. And the 12th finds you reveling in a surprise from a new friend.

Pisces

FEBRUARY 19–MARCH 20

Once the pace picks up after the holidays, it's best to stay alert at work while avoiding the spotlight. Save your strength until after the 18th, when Mars enters your sign: your call to action. An old problem crops up on the 22nd and 23rd. This time, don't ignore it—use your imagination to solve it! There's both a positive and a negative side to a big event on the 28th: how you react will have long-range effects. Don't be overly sensitive.

Gemini

MAY 21–JUNE 21

On days 1 and 2 of this month, use your wit and fluency to extinguish once and for all a persistent problem; as the 3rd to the 7th bustles with activity and the ever-adventurous, you will want to get a taste of the new. From the 8th until month's end, avoid major involvements of any kind. January is the ideal time to work quietly and to refuel. Get set: you'll be in the fast lane in February!

Aries

MARCH 21–APRIL 19

Financial prospects soar from the 1st to the 6th as you reap the benefits of generous Venus. From the 13th to the 17th, industrious Aries is wise to initiate contacts with key figures who'll give a boost to your present project. Enjoy a bit of unforeseen luck on the 14th, and after the 18th, you can begin to coast: you've made it! A job well done—leave it at that. In fact, a glorious time for a brief vacation.

Cancer

JUNE 22–JULY 22

You are at the helm of a fast-moving ship the first eight days of the month. Take your authority as far as it will go—for, suddenly, power and prestige slip into the hands of others. Unless you can go along with them, avoid their project altogether. Instead, the home-loving you should pursue private endeavors, devoting more time to your family and a special loved one. *(Continued on page 82)*

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HOROSCOPE

(Continued from page 81)

Leo
JULY 23–AUGUST 22

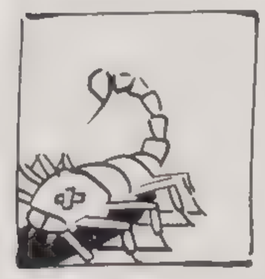
Leo, look out for a tumultuous first week! The very promising 1st day runs into a snag on the 2nd, posing a problem that persists until the 7th. Don't despair! You've learned a good lesson. On the 14th, use your natural radiance to attract as many contacts as you can. But at month's end, make no commitments—except, perhaps, to a mini-vacation.

Virgo
AUGUST 23–SEPTEMBER 22

Hold on tight for the first twelve days of January. As your capricious ruler, Mercury, changes signs, things become, well, mercurial! A blaze of activity on the 8th points to new options, new temptations though the direction remains unclear until the 13th, when facts surface. The new moon on the 14th restores harmony for a time. During the last five days analyze and reshape plans once again—but now with new confidence.

Libra
SEPTEMBER 23–OCTOBER 23

After you meet your obligations during the first five days, you're ready—and feel you deserve—an adventure. And what you do may be in reaction to word from a former love! But don't give way to whimsy—promise nothing until after the 12th when you see the complete picture. After the 14th, analyze your career: a change may be in order. With the full moon on the 28th, play peacemaker (a favorite role) in both business and romance.



Scorpio
OCTOBER 24–NOVEMBER 22

With Mars, your ruler, in unpredictable Aquarius until the 17th, you're swept along by a wave of surprises—with an especially stimulating message arriving on the 14th. What may seem a mere romantic notion becomes sweet reality—if cultivated properly! Someone involved may also influence your goals. Recognize the boon that appears for ambitious Scorpio with the full moon on the 28th—yielding more power to you!

Sagittarius
NOVEMBER 23–DECEMBER 21

Sunny Sagittarians have every reason to look on the bright side of things this month. With your ruler, Jupiter, "home" in your sign (the first time in twelve years!) and surrounded by a host of fortune-bearing planets, you've come into your own! Select goals, dream dreams, and go pursue them. Venus introduces love on the 7th, and at the same time, aggressive Mercury assists you in making only the best possible choices.

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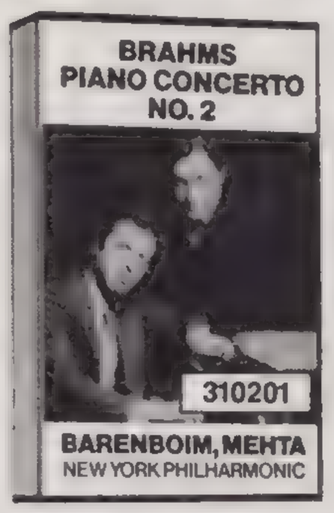

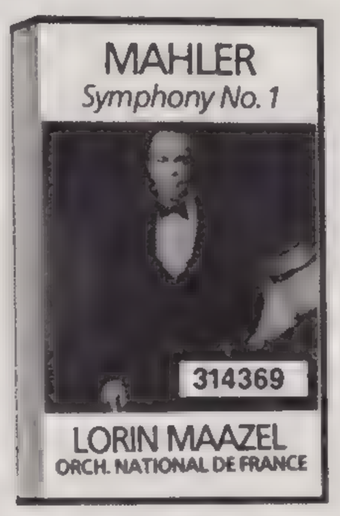

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Health

Birth control that fights VD?...new ways to ease herpes pain, beat the traveler's bug...hot-tub safety tips

By Melva Weber

GAINS AGAINST REPEAT HERPES

The antiviral drug acyclovir, approved last spring by the Food and Drug Administration for use in first attacks of genital herpes, now is making headway against repeated attacks of the sexually transmitted virus infection. A clinical trial of acyclovir carried out in Norway, Sweden, and England has shown acyclovir works against recurrent infections as well as initial ones. Patients with first herpes attacks who took acyclovir orally had shorter bouts, reduced itching and pain, shorter periods of viral shedding, and healed sooner than untreated patients; patients with recurrent attacks also had significantly reduced viral shedding and earlier healing, as well as reduction in the formation of new lesions, or blisters.

GUARD AGAINST VD RISK

Women who use vaginal spermicides—in foams or jellies—may have less risk of contracting gonorrhea than women who use other forms of birth control.

Doctors at Boston University, Harvard School of Public Health, and a Seattle health cooperative have analyzed computer data covering over a quarter million patients, sorted out a special clinical group by age and contraceptive method, and found evidence that using vaginal spermicides seems to provide a significant measure of protection against gonorrhea.

Hershel Jick, M.D., reported the results of the study in The Journal of the American Medical Association, showing that women using spermicides had one-fourth to one-eighth the rates of gonorrhea infection compared with women using oral contraceptives or having surgical sterilization (with which presumably no contraceptive measure would be used). Spermicides tested in laboratory cultures inhibit the growth of gonorrhea and other venereal-disease agents.

Even though not all statistical factors could be controlled for accurate comparisons, and though the investigators do not want to induce a false sense of security against venereal disease, use of spermicides by sexually active women might help in reducing the million-plus cases of gonorrhea that occur in the United States each year.

NEW CURE FOR TRAVELERS' COMPLAINT

Almost every seasoned traveler eventually has the experience: a day or more lost by confinement to one's hotel room, felled by travelers' diarrhea. It's estimated that 25 to 50 percent of travelers who journey to countries where "turista" abounds are likely to suffer diarrheal illness at some point.

Herbert L. DuPont, M.D., University of Texas Health Science Center at Houston, heads a research team that has just completed a study indicating that prompt treatment with the antimicrobials trimethoprim-sulfamethoxazole (TMP/SMX) or TMP alone is highly effective for travelers' diarrhea. In the past, TMP/SMX combinations (Bactrim or Septra) have been prescribed primarily for urinary-tract infections and for children's ear infections. In The New England Journal of Medicine, Dr. DuPont reported on test groups of students who were visiting Mexico for summer sessions and contracted diarrhea.

Of the seventy-five given TMP/SMX or TMP alone, only five did not improve promptly. Illness lasted about thirty hours for patients who got the medications; duration was about ninety-three hours for those not taking medicines but allowing the disease to run its course.

Travelers' diarrhea may be caused by any of several organisms, or by a combination of them. Most prominent are E. coli strains that produce enterotoxins, poisonous by-products that set off the intestinal reactions. Shigella, another widespread tropical infection, is another cause of diarrhea. The antimicrobial medications appear capable of conquering the majority of these prevalent diarrhea-causing agents.

Even though earlier studies have shown that taking antibiotics can prevent diarrhea, Dr. DuPont and other physicians do not recommend preventive doses for most travelers. Widespread use of antibiotics for prevention of diarrhea, says Sherwood L. Gorbach, M.D., of Boston's New England Medical Center, would lead to antibiotic resistance in bacteria, making drugs ineffective against infections. Preventive treatment is possible, however, with bismuth subsalicylate (Pepto-Bismol)—if you care to take eight ounces a day during the entire trip. At present, Dr. DuPont believes the best way of facing the problem is to use care in what and where you eat, and to treat diarrhea rapidly if you do contract it.

THE ULTIMATE MONITOR: MOTHER

When you're approaching the late stages of some future pregnancy, you might become a member of the prenatal medical care team and record the times your baby kicks, moves, or stirs during a specified time period.

At the University of Pennsylvania Hospital in Philadelphia, medical staff members are working out a screening test of fetal well-being in which the mother keeps a chart of movements by the unborn, regarded as indicators that all is well. Allowing for times the fetus is presumably resting, any prolonged absence of motion or any significant reduction of activity is a signal for medical attention, to see whether the fetus is in distress and may be rescued.

Robert M. Liston, M.B., headed a pilot study to find whether the maternal monitoring plan would be practical and reliable, especially in high-risk pregnancies.

RASH USE OF HOT TUBS?

When the water is used by too many people, is not changed frequently enough, or is inadequately chlorinated, both home and public hot-tub facilities are potential sources of folliculitis, a pustular body rash caused by the organism Pseudomonas aeruginosa. Barry J. Zacherle, M.D., and Diane S. Silver, M.D., of Napa, California, reported in "Archives of Internal Medicine" that the hot-tub rash usually involves body skin but not head and neck, may be spotty, blistered, and itchy, and may be accompanied by other symptoms such as malaise, low-grade fever, bronchial irritation, headache, and tenderness of armpits and breasts. Usually, the disease clears spontaneously in two to ten days without treatment. The California physicians alerted doctors and tub-users to the problem, so that infection sources might be suspected and corrected and the generally benign rash would not be mistaken for more serious disease. The Centers for Disease Control, Atlanta, have issued "Suggested Health and Safety Guidelines for Public Spas and Hot Tubs," a manual giving disinfection methods to prevent bacterial contamination.

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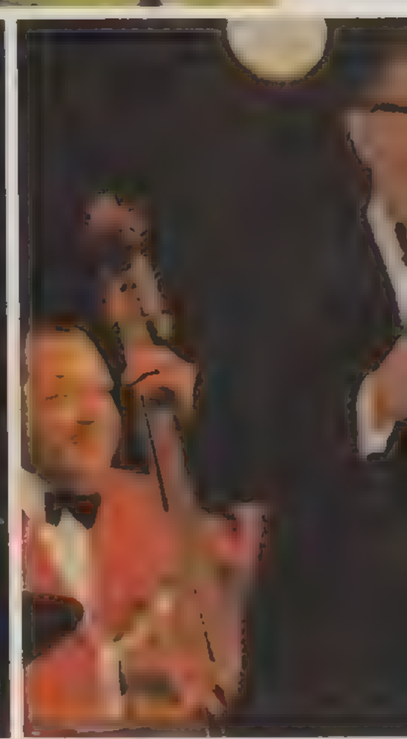

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And all the *classics and hits* of jazz will be here. Unforgettable performances of 'St. James Infirmary' by Jack Teagarden, 'China Boy' by Eddie Condon, and 'Star Dust' by Lionel Hampton.

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The sound quality of each record will be a revelation. For every vintage recording will first undergo a painstaking restoration. Each will be electronically "cleaned," groove by groove . . . bringing you closer to the actual performance than was previously possible.

Furthermore, the Institute of Jazz Studies has appointed The Franklin Mint Record Society, one of America's leading producers of high-quality records, to press the records for this collection. And they will use a special vinyl compound containing its own antistatic element. In addition, each record will be pressed in an atmosphere controlled "clean room." The result—a pressing of superior fidelity that is also more durable and resistant to dust. A record of true *proof-quality*.

The records will be issued in hardbound albums. Each album will hold a set of four 12″ long-playing records. And each will present a specially conceived *program of selections,* which brings together related performances in a way unique to this collection. Accompanying each album will be an expert commentary, written under the supervision of Institute Director Dan Morgenstern.

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Throughout the world today, people are

rediscovering jazz: realizing anew what a vital musical form it is. If you have a love for jazz . . . whether you follow it avidly or remember it with nostalgia . . . this is an opportunity not to be missed.

The collection is available *only* by subscription. Albums will be shipped at the rate of one every other month, and the price of $10.75 for each proof-quality record will be *guaranteed* throughout your subscription period.

To subscribe now, mail the accompanying application to The Franklin Mint Record Society, Franklin Center, PA 19091, by February 28, 1983.

Louis Armstrong, Stan Getz: Photos by Robert Parent; Ella Fitzgerald: Photo by Raymond Ross; Lionel Hampton, Dave Brubeck: David Redfern/Retna Ltd.; Benny Goodman: Rex Features Ltd.; King Oliver's Creole Jazz Band: Courtesy of the Tulane University Jazz Archive.

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one-on-one

BY JANICE KAPLAN

Having a private exercise instructor is the best way to get in shape. It focuses on specific needs, helps you to start out right, work at your own pace

It's the newest way to exercise: you and a trainer working on a program designed just for you, aimed at your body's special needs. Called one-on-one exercising, it's guaranteed to give you the most results in the least possible time. With someone at your side, you get a total workout with minimal chance of injury. For the ultimate in time-saving, some one-on-one coaches come to your house; and exercising with a personal trainer is the ideal compromise for women who aren't sure whether it's better to exercise alone or in a group.

"Many women have no idea how much they can do," says exercise instructor Bruce Baltz, who supervises many of New York City's fitness-conscious in their own apartments. "A trainer is there to give you that extra push." If you find it difficult to motivate yourself to exercise, having a trainer appear at your door might end all excuses. "Sometimes people go to a class and *think* they're exercising," says Baltz, "but they actually spend half the time in the back of the room just watching. Psychological exercise doesn't do much for your muscles."

Baltz bases his at-home exercises on progressive resistance—but instead of using weights or Nautilus machines, he exercises with you and provides resistance with his hands. While this isn't sufficient for people who are already very strong, it's a reasonable way for many women to begin. "I can feel your muscles and make sure that you're doing each exercise correctly," he says. "Your *form* is as important as the activity itself."

If you're willing to leave home to exercise, you can sometimes find a gym that offers the advantages of a personal trainer along with top-notch equipment. New York's Sports Training Institute has turned one-on-one exercising into a science. You make an appointment, and when you arrive, a coach is waiting to take you through a personalized program. Your time *and* body are being used efficiently.

"The trainer decides what you'll do," says Michael O'Shea, director of the Sports Training Institute. "You don't have to think about it." With personal attention, you find yourself breaking through barriers and discovering that you're capable of physical feats you had never imagined. "When you exercise alone, you have a tendency not to be hard enough on yourself," says O'Shea. "Or, you sign up for an exercise class and are so 'gung ho' that you hurt yourself or find yourself mentally defeated. With one-on-one training, nobody is putting on a show. You work only on the areas that need conditioning."

A variety of fitness tapes and videodisks are now available—many of them aimed at exercise neophytes. Slip into a leotard and exercise in private with Jane Fonda, now marketing a videodisk of her popular *Workout Book* (Simon & Schuster), or with a coach from New York's Nickolaus Technique. Advantages: The tapes work like a private class in your own living room, with a teacher telling you—and, with videodisks, *showing* you—what to do, and even counting through the exercises—every step of the way—for you. You can exercise at your own convenience, and even tuck the tapes and player into a suitcase to take along when you're traveling. Disadvantages: You can rapidly grow bored with a particular tape, or find that it concentrates on areas which you wouldn't.

Beware of some tapes that exploit the notion of one-on-one exercising without really offering the benefits of personal attention. A key to how good personal tapes can be are those *(Continued on page 92)*

Above: Working out with a personalized video tape—put together by fitness pro Bruce Baltz (of New York's Lifetime Fitness; 212/687-5735)—is good for women who lack motivation to exercise on their own as well as for women with limited time or inconsistent schedules.

"A woman has no idea how much exercise she can do. Working out with a trainer gives her that extra push"

Hair, Howard Fugler; makeup, Joey Mills; details, last pages

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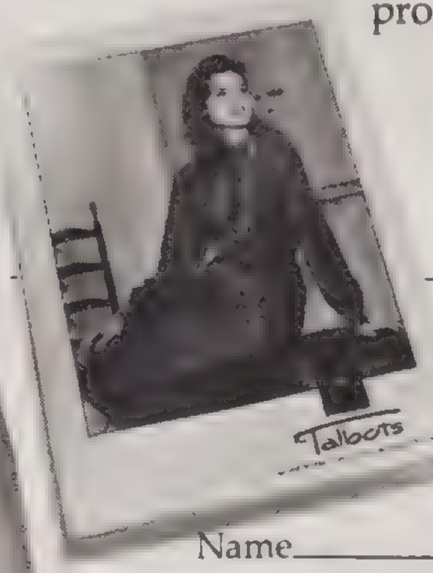

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A sampling of the book's contents:

Nancy Kissinger's *Basque Omelette*

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ONE-ON-ONE

(Continued from page 90)

offered by Bruce Baltz. He comes to your home, goes through a full exercise session with you, and captures it all for you on videotape. Later, you can replay the tapes, watch yourself "doing it right," and get his personal attention whenever you want it. "The workout is geared directly to you," says Baltz, "and since you already have done the exercises with me there, you know exactly how they should feel."

An overriding problem with at-home exercise tapes is that they offer exercises that are pleasant for women to do—but not necessarily the ones that will offer them the most benefits. "Most exercises for women are geared toward flexibility," says Michael O'Shea, "but the majority of women we test don't have flexibility problems. Ninety-nine percent of them are poor to very poor in upper-body strength." That's where their concentration should be.

A good one-on-one program will give you stretching, strengthening (or toning), and aerobics. "Many programs talk about helping you to spot reduce—which is a myth," says Chris Silkwood, director of The Phoenix Spa in Houston, Texas. "Toning exercises work specifically on the body's muscle layer. Bulges on your body are excess fat. You can minimize those most effectively by burning calories through general aerobic exercises."

Clients at The Phoenix pay about $2000 for an all-inclusive week's program that does more than pamper them—it teaches them no-nonsense exercise techniques. A help for those who can't get there: Cassettes and videotapes of the programs are available at $15 for a thirty-minute voice cassette, $70 for a forty-five-minute videotape.

"A videotape provides a kind of buddy system that helps you to get through the exercises," says Silkwood. "If you're a novice and don't know exactly how to exercise, the tapes can guide you." They are also physiologically sound—encouraging you to use light weights for resistance, and concentrating on upper-body strength, as well as waistline and thighs. And it's always easier to watch as well as listen to mimic exercises correctly.

The indulgences of at-home, one-on-one training can extend beyond tapes and hourly exercise sessions. Joe Henderson of Health Pros in Gainesville, Florida, has designed a personalized, at-home spa. The cost—$8,000 for a ten-day program—brings three health professionals (including a nutritionist-cook) to your home, to work with a group of up to six people. "Because we're with you every step of the way, we can guarantee results," says Henderson. "We provide a personal package of motivation and inspiration that helps you to overcome your inertia and push yourself toward your limits."

Perhaps the greatest advantage of one-on-one training is that it takes the fear out of exercise. Does a muscle twinge mean that you're doing something wrong, or just that you are out of shape? If you are exhausted, should you give up—or try to keep up? With a professional nearby for consultation, you can exercise with confidence. "When you start exercising properly, you may feel very uncoordinated, and want to quit," says Bruce Baltz. "But a trainer is there for that extra bit of encouragement." Ultimately, that can be the difference between being in shape—and wishing you were. ▽

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ELIEF FROM FLAT, LIMP, DRY HAIR IN WINTER: A CUT THAT BUILDS VOLUME, WHICH NOW IS "NO LONGER FOCUSED AT THE SIDES, BUT AT THE FRONT," SAYS HAIR EXPERT MARC PIPINO, PIPINO-BUCCHERI, NYC. "CUTTING JUST A FEW PIECES SHORTER NEAR THE ROOTS GIVES HAIR LIFT, VOLUME—BUT KEEPS LENGTH." OTHER IDEAS: SETTING LOTION—APPLIED BEFORE BLOW-DRYING, IT ADDS FULLNESS, AS DOES A LIGHT MISTING OF NONSTICKY HAIR SPRAY SUCH AS ALLERCREME'S. FOR VOLUME-PLUS-CURL: CLAIROL'S LITTLE TWIRL MINI-CURLING IRON (HOW TO USE ONE, PAGE 96) OR SOFT HOT DOG ROLLERS (FROM RESCA/LINTERMANS).

"Women who aren't interested in perms for curl should consider them in winter for lift," says Michael Gordon, Bumble & Bumble, NYC. His technique "weaves out" and perms only 50 percent of the hair, giving body, resolving the problem of winter limpness. . . . More protection: perms that condition, too, such as 30 Celsius (a salon-only perm from Genus International of Revlon Realistic), and Clairol's Kindness Extra Curly Perm.

Winter haircolor pickup: soft highlights near roots—brightens with realistic shine

Dry-skin season is dandruff season: "Intense cold and low humidity outside, extreme heat inside can cause scalp to flake," says Ben Kajioka, Ph.D., vice president, research & development, Vidal Sassoon. His hair-care advice: Brush often to stimulate lubricating sebum; avoid excess spray that can "coat" scalp, flake off, mimicking dandruff. Double-duty solution: Sassoon D, Vidal Sassoon's new dandruff shampoo with moisturing and conditioning agents.

Bangs, two ways:

Sleek, long bangs swept across the forehead rather than brushed off the face, near right, give a "warmer" look, says stylist Christiaan. "It's like pulling on a winter cap." Another version: sleek, glossy straight-cut bangs, far right, by stylist Rick Gillette.

TIP: To keep hair from going "flat" under a hat—twist it up into one or two big pincurls. To undo: finger-comb or "brush out" by shaking your head

Color works

Winter haircolor changes should be subtle but still create depth, shine, glimmers of summer lights. How to achieve this? Glemby International suggests tone-on-tone effects. For a change, brunettes and redheads can go with slightly lighter than natural highlights; for blonds, a softer, pastel-y coloring is becoming. . . .

Geri Cusenza, creative director, Sebastian International, advises: "stippling"—dots and dashes of natural non-peroxide Bronzing Cellophane colors which add sparkle and accent to hair. Their newest technique: applying lighter Cellophane color to the roots only, so when the wind blows—surprise—you see a "natural" sparkle plus translucent shine. . . .

One thought to keep in mind: "Heat and perspiration generated by hats and scarves may cause haircolor to oxidize," says Jason Heering, now the colorist at Salon Salon, NYC. His remedy: a special superconditioning color with protein, vitamin E, and moisturizers combed through, then steamed in during the last minutes.

Top photo: DENIS PIEL. Hair, Julien for Harlow, Paris; makeup, Alberto Favo, fashion, Anne Klein; bracelet, Yves Saint Laurent. Photo, *above left:* ARTHUR ELGORT. Makeup, Angelica Novaes; fashion, Calvin Klein earrings, Isaac Mizrahi for Bus Arour. Photo, *above right:* JIM VARRIALE. Makeup, Rick Gillette. Earring Ann Pearce

REDKEN EXPLAINS WHY YOU MAY NEVER HAVE TO SWITCH SHAMPOOS AGAIN.

Does this sound familiar? You shampoo every day for body and fullness, but your hair just doesn't respond. It becomes dry and flyaway. To correct that you switch to a conditioning shampoo, but the conditioning ingredients build up on your hair and it goes flat and limp.

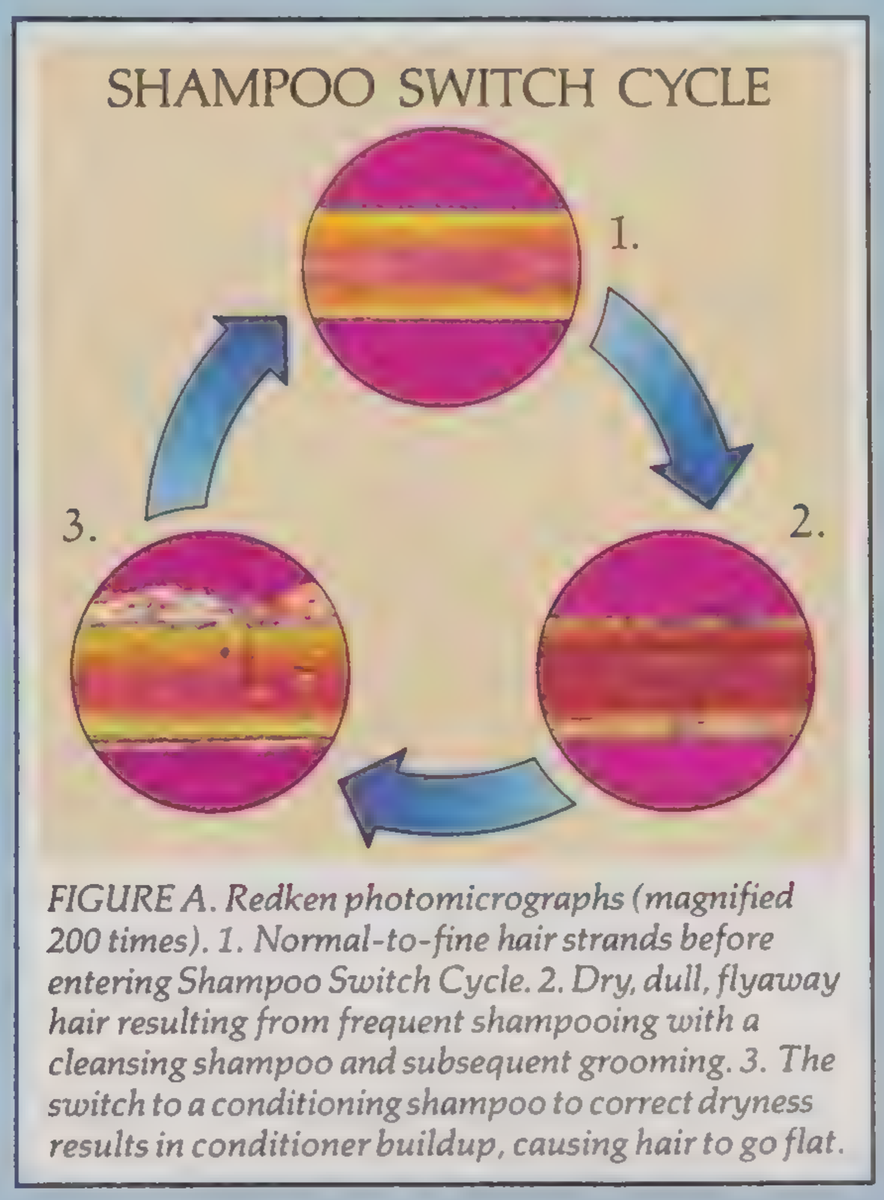

FIGURE A. Redken photomicrographs (magnified 200 times). 1. Normal-to-fine hair strands before entering Shampoo Switch Cycle. 2. Dry, dull, flyaway hair resulting from frequent shampooing with a cleansing shampoo and subsequent grooming. 3. The switch to a conditioning shampoo to correct dryness results in conditioner buildup, causing hair to go flat.

These shampoos can get you trapped in the Shampoo Switch Cycle (See Figure A).

Unusual? Not at all. You probably have normal to fine hair that doesn't hold body naturally. And you're probably choosing your shampoos by self-prescription at the drugstore or supermarket.

Finally, though, you can do something about it. Redken scientists have developed a new shampoo called Glypro-L.™

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Exclusive Glyprogenic™ system gives body and manageability without buildup

Redken's exclusive Glyprogenic system contains amino carbohydrates, an important component of your hair. They help protect the delicate surface of your hair, act as intercellular cement which holds hair together, and regulate moisture. Another essential ingredient in the Glyprogenic system is Redken's CPP Catipeptide® protein which penetrates the hair to enhance body and manageability. The hydrolized amino carbohydrates also moisturize slightly to smooth hair cells and make hair shiny and silky.

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Glypro-L ends the Shampoo Switch Cycle because of its natural moisture system. It contains lactylate blended in a natural coconut oil base combined with natural sugars.

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Glypro-L has an affinity with Redken conditioners, reconditioners and Glyprogenic products. It primes your hair to receive the maximum benefits they can provide.

Glypro-L is available only at hairstyling salons that use and prescribe Redken products. Your stylist can tell you whether your hair will benefit from Glypro-L or if you need a different Redken salon prescription.

Call today for the names of the Redken Retail Centers in your area.

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For a free brochure and the Redken Retail Centers nearest you, call (800) 423-5369 toll-free. In California call (213) 992-3037 collect.

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Q I clean my face with soap, but afterwards it feels dry. Since my skin is dry, is it O.K. to use soap during the cold?

A Several factors contribute to dry skin, especially in winter, not the least of which is using harsh soap. According to Mitchell Wortzman, Ph.D., director of pharmaceutical sciences at Neutrogena: "Some soaps leave skin feeling drier because they strip sebum, skin's natural oils, from its surface."

Another major cause of dry, irritated skin is *residue*—a combination of soap and dirt—left on skin after washing. Says Dr. Wortzman, "Some soaps leave a surfactant layer on skin that continues to break down the skin's protective barrier. So even the mildest soaps and detergents—when left on skin—can be irritating, particularly if you follow cleansing with the use of an occlusive or semi-occlusive moisturizer that traps the residue. That's why it's vital to rinse skin completely."

Most experts agree that soap-and-water cleansing is fine in winter; though it is only part of a healthy skin regimen. "The key step is to follow gentle cleaning with an appropriate facial moisturizer," says Dr. Wortzman. "And for those who participate in winter sports, it's important to use a moisturizer with a sunscreen."

Other winter skin-care helps: Use *cooler* water when cleaning skin. Try to maintain a higher humidity level in your environment. And, if you like soaps, use highly water-soluble ones, such as Pears' and Neutrogena's.

Q I like the look of wave and curl, but wonder: what is the proper way to use a curling iron, so I don't damage my hair?

A Although the curling iron is an important tool of the hairstylist, many women do not know how to use one properly at home; so it is a good idea to practice with a *cool* one first. (One note: If you're after real curls, you're better off using electric rollers; a curling iron should be used only to add movement, direction, or wave.) Here, hair expert Garren of Garren, NY offers some tips for using a curling iron:

Your hair should be clean and not coated with too much oil. You can use setting lotion, but not gels or hair spray. The iron surface should be clean to avoid cold or sticky spots. Although most commercial irons are cooler than those in salons, you can cool yours down further with a damp towel.

"The mistake most women make is they scorch hair ends—already likely to be damaged by overmanipulation—by rolling up hair from the bottom, leaving ends in direct contact with the iron," says David Cannell, Ph.D., vice president, research and development at Redken.

Instead, work from roots to ends, *not* ends to roots. Depending on the effect you want to achieve, press the blade of the iron along a section of hair, rather than rolling up hair. Since the iron can only 'grab' a half-inch-wide section at a time, it takes a number of presses—depending on hair's length—to achieve a full, wavy look. "Sustain heat in one spot for a minimum amount of time—say, a few seconds," cautions Dr. Cannell, "you can always go back."

Q I love to play at winter sports and use a lot of moisturizer; but sometimes my makeup runs. Would waterproof makeup be less likely to "spread"?

A According to Jack Mausner, Ph.D., vice president, research and development, Chanel: "*Waterproof* implies that a product is completely unaffected by water. This places a burden on the product in terms of esthetics and comfort, resulting in makeup that can be heavy, occlusive, difficult to apply. What you really want in a product is a certain amount of *water-resistance* to stand up to normal wear and tear—sweating, humidity, some water—for six to eight hours, and normal durability over moisturizer such as you get with Chanel's Teint Sport Protective Color Creme or Aquaresistante waterproof mascara."

"Our idea of *waterproof* makeup," says Monroe Lanzet, senior vice president, research and development at Max Factor, which makes a sheer, waterproof line, "is that you can swim in it for half an hour and it won't come off even if rubbed. Most makeup—usually water-resistant—holds up during a normal amount of activity, but if you rub it after it comes into contact with water or perspiration, it comes off. Some waterproof makeup is occlusive, some isn't. Max Factor's, for example, has ingredients that evaporate quickly, setting makeup for longer wear and allowing skin transpiration."

Your problem, however, may be that you are *over*moisturizing. "In winter, many people feel the more moisturizer, the better," says Kathryn Klinger, president, Georgette Klinger. "Actually, skin absorbs just so much, and after that, the excess only adds to smearing."

Another good water-resistant line to try: Ralph Lauren's Active line. ▽

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Between Us

Travel like a "pro"...
women's art to go...
suited for motherhood

By Lorraine Davis

IN HER OWN WORDS . . .

"What makes a great cook? I think it's greed. You have to thoroughly enjoy eating; then the rest of it is training. . . . We have an international association of cooking schools now, trying to turn our occupation into a real profession. We have the first step, which is certification."
—Julia Child, cookbook author, television cooking teacher

"I find my life incredibly joyful. . . . People thank me on the streets for the work I've done in studying sexuality and establishing it as a part of the total health of every individual. . . . Sex enters every part of our daily doings—so we should understand it."—*Mary Steichen Calderone, M.D., adjunct professor, Human Sexuality Program, New York University; co-founder and former president of Sex Information and Education Council of the United States*

"Power isn't a bad word; power is the way we get things done. . . . Nothing changes in this society unless you change the legislation. . . . Volunteers are the best thing this country has going for it; I have a business card for my volunteer job."—*Darlene Berent, political action coordinator for the United Auto Workers, environmental action chairperson for the General Foundation of Women's Clubs*

"Abortion is an issue of personal choice; but, because others have made the issue political, each man and each woman must fight for it politically."—*Nanette Falkenberg, executive director, National Abortion Rights Action League. On January 22, the tenth anniversary of the Supreme Court decision that legalized abortion will be marked by concerts, meetings.*

FACES OF HONOR

Get set for Women's History Week—starts March 6—by ordering twenty posters honoring women of achievement (you'll get one free) from Organization for Equal Education of the Sexes, Inc. Size, 11" x 17"; price, $32 plus $4 postage, handling. TABS, 744 Carroll St., #WHW, Brooklyn NY 11215; (212) 788-3478.

ON THE MOVE, ON YOUR OWN

"Don't just cope, control." That's the succinct advice of Penelope Naylor, an intrepid young woman who—among her other trips—had circled South America while writing an airline travel guide before she produced her 1982 book, "Women's Guide to Business Travel" (Hearst Books). She pointed out that a woman's attitude is the important factor: "We must define for others how they should deal with us." With haughty Parisians, "Pretend you're Margaret Mead going into New Guinea. . . . It doesn't matter what people think of you, it's what you think of them."

According to one estimate, the proportion of women among business travelers shot up from 1 percent in 1974 to 21 percent in 1981, and the trend goes on. Speaking in NYC for the Chase Exchange (the special financial program for women offered through Chase Manhattan Bank), Ms. Naylor emphasized that "travel, even for business, should be fun and give you new understandings."

When doing business in any language in which you are not fluent, Ms. Naylor advised, hire a translator; and as to what to do about drunken boors in bars: get the bartender to intervene. But, she said, because you cannot reeducate the males in other parts of the world instantly, you may have to bend to the local customs. She had once gone walking on the street at sundown in Morocco—only to realize that this was not done. A good source of information on local mores is your concierge.

Another good source: Patricia Murphy and Elaine Taylor-Gordon have tapped a "Women's Network" for grass-roots recommendations in their book "The Businesswoman's Guide to 30 American Cities" (Congdon & Weed). Here, any woman on the go—whether for work or pleasure—can find not only where to stay and where to eat alone but such arcane information as the right beauty shops and dry cleaners. They tell you where to get photocopies, shoe repairs, all manner of emergency services (even where the nicest ladies rooms are found). And I'll bet you don't know where to play tennis in Milwaukee or to go jogging in Indianapolis. These women tell all.

NOW DRESSING FOR SUCCESS: MOTHERS-TO-BE

It had to happen. With the numbers of women in executive ranks rising (by 82% from 1975 to 1981), someone had to provide for the pregnant female executive. When Rebecca Matthias, then finance director for a microcomputer firm, had her first baby, one year ago, she found the available maternity clothes not suitable for office chic. Solution? A new job running her own business, a mail-order house called Mothers Work (P.O. Box 40121, Philadelphia PA 19106), which now has issued its second catalogue (costs $2) of biz-oriented clothes—complete with swatches—along with jeans, lingerie, books, and infant toys.

With an architecture B.A. from the University of Pennsylvania, an M.Arch. from Columbia, and an M.E. in civil engineering from M.I.T., Matthias worked first as a construction engineer before joining her husband in the computer business. In forming her own firm, she found maternity clothes ideal for mail order, since the market is too limited to warrant big stocks in shops. Now, she actually distributes her catalogue to maternity stores, where it supplements their offerings.

Having no experience in "the rag trade," Mrs. Matthias "had to do a lot of learning in a hurry." With her business well launched, she's having her second baby in April.

100 WAYS TO BE A WINNER

Being a prize-winner can really give a woman's spirits a boost—and it makes a nice job credential. More than one hundred specific recommendations to up women's participation as competitors, nominators, or judges for campus prizes, awards, and grants can be found in *Women Winners,* a report that fingers the things that keep women students from competing. Rules requiring full-time study, a certain age or marital status may cut some women out of the running; and the fact that few faculty women are tenured or hold department chairs means that women seldom have encouragement or sponsorship in trying for college or university prizes.

Women Winners will be distributed throughout the academic community; extra copies are available for $2 each, prepaid, from Box P., Project on the Status and Education of Women, Association of American Colleges, 1818 R Street, NW, Washington DC 20009.

ART THROUGH YOUR MAILBOX?

More than half a million of us trooped around the three corners of "The Dinner Party," Judy Chicago's artwork celebrating women, as it toured major American cities two years ago; but the work was so difficult and expensive to show that it couldn't be seen in small museums. Now, to expand access to more feminist art and literature, Judy Chicago has—with Mary Ross Taylor, owner of "The Bookstore" in Houston, Texas—organized the Judy Chicago Word and Image Network, using mail-order catalogues to offer the work of eight feminist artists, including posters, poetry, slides, books, cassettes, material related to "The Dinner Party," as well as workshops, lectures. You can even order a whole exhibition, complete with an art expert. Write: JC/WIN, 1728 Bissonnet, Houston TX 77005.

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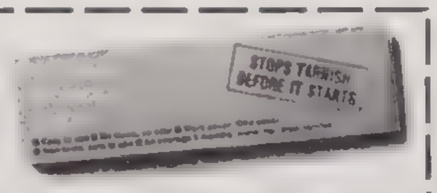

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odern approach to makeup: the makeup artists' "secret" of creating one dazzling effect with several blended colors. American women are learning to do it; cosmetics companies are simplifying the process by grouping coordinated hues in one package. Several shades of blush add dimension, contour—Cover Girl's Shape 'n Blush packs three in one. Great effect-maker this spring, a flat white highlighter (*above*, on browbone)—part of the Aziza Matchmakers' four-shadowed compact in brown tones.

Perfecting skin

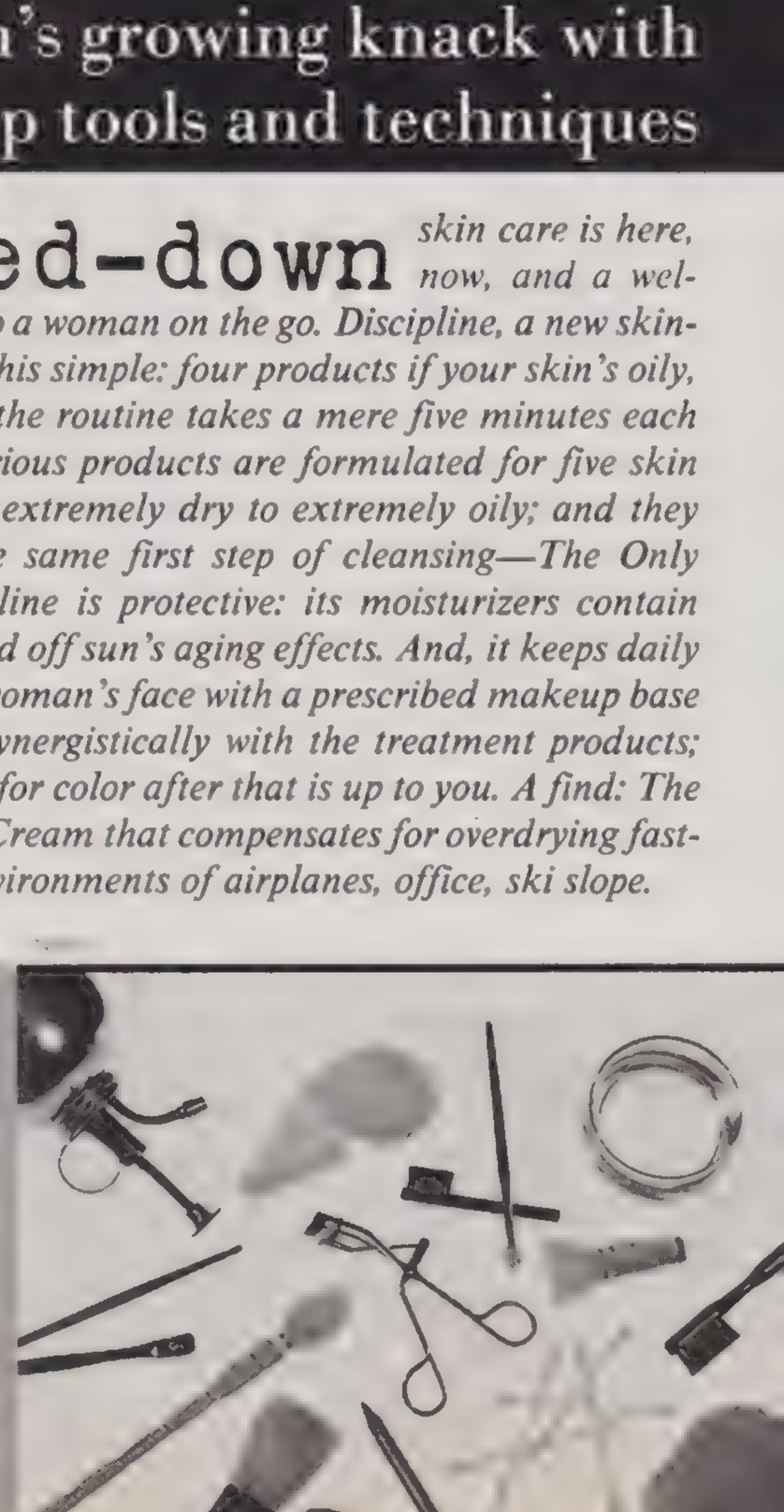
Some skin needs more than the translucent touch-up of foundation. It really takes an opaque concealer to hide scars, birthmarks, age spots, vitiligo (pigmentation loss)—and the newest formulations come close to camouflaging completely. Use a small amount; with your finger, press/pat color on area, blending edges. Some of the most natural looking are Covermark by Lydia O'Leary and Dermablend Cover Creme—both, used with setting powder, are waterproof, long-lasting, in shades from ivory to brown/black. Dermage's opaque foundation is water-based for light—not sheer—coverage.

Apparent: the American woman's growing knack with makeup tools and techniques

pared-down *skin care is here, now, and a welcome relief to a woman on the go. Discipline, a new skincare line, is this simple: four products if your skin's oily, three if not; the routine takes a mere five minutes each day. The various products are formulated for five skin types—from extremely dry to extremely oily; and they all share the same first step of cleansing—The Only Soap. Discipline is protective: its moisturizers contain PABA to ward off sun's aging effects. And, it keeps daily charge of a woman's face with a prescribed makeup base that works synergistically with the treatment products; what you do for color after that is up to you. A find: The Emergency Cream that compensates for overdrying fast-changing environments of airplanes, office, ski slope.*

The right tools create a fresh, even-textured (read professional) look in makeup. Water is one: it can either up the intensity of powder blush/shadow, sheer a foundation, or spritz-"set" a finished look. Dampened sponges work to blend one shade into another. An eyelash curler rounds lashes, widens eyes. And brushes—not the kind in makeup compacts but nice big professional brushes that glide on color, give control, smoothness—are no longer for experts only. (Flame Glo's set includes natural-bristled powder, shadow, and lip brushes.)

Photographed by JOHN STEMBER. Hair by Suga of Suga Salon, NYC; makeup by Georgi Newell. Fashion Calvin Klein. Earrings Susan Rennstein at Byzantium



HOW TO HAVE YOUTHFUL EYES.

Advice from CLARINS on controlling the first signs of aging.

Preventative aging. It's the action you start *now* to keep a youthful face for as long as possible. Some of the youngest looking women in the world have already made CLARINS a leading treatment authority.

CLARINS has created a new era of professional products for the face, bust and body that help postpone the signs of premature aging. They are unique: practical solutions for real beauty concerns. They are efficient: contain the most effective and time-proven natural ingredients, like camomile, cucumber, fresh cell extracts and elastin. Serious and safe: CLARINS concentrates on skin beauty care alone, and is dermatologically tested, of course.

WHAT YOU SHOULD KNOW

A woman's most intriguing aspect—her eyes—is also her most betraying! Because the skin around the eye area is the most delicate of the entire face, it has a low resistance to fatigue, stress and external aggressions. As a result, circles, bags, and shadows may appear. Next stop: signs of premature aging such as wrinkles, puffiness and crows feet.

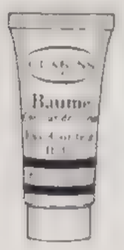
WHAT YOU SHOULD AVOID

1) Oils or heavy creams should never be applied. The skin in this area is mucous-tissue and actually "puffs-up" when products with high oil content are used. 2) Do not apply eye make-up directly onto the skin without a protective barrier. 3) Do not tug, rub or pull area during make-up application and removal.

WHAT YOU SHOULD DO

To diminish the effects of time, weather, pollution and fatigue, CLARINS suggests: 1) Use only non-greasy products near the eyes to prevent swelling and protect this delicate skin from make-up. 2) Minimize the appearance of lines by applying a light balm. 3) Reduce the risk of irritation by *gently* removing make-up.

Talk to your CLARINS Skin Specialist today or write for our educational guide: CLARINS, Dept. VO2D, 540 Madison Avenue, New York, New York 10022.

ACTIONS	KEY INGREDIENTS
EYE CONTOUR GEL with Plant Extracts • Helps reduce bags, circles and small lines. • Revitalizes the eyelids. • Soothes when wearing glasses or contact lenses. • Totally greaseless.	80% PLANT EXTRACTS: • Camomile, Cornflower (soothing) • Witch hazel (astringent) • Marigold (relaxing) • Mallow (stimulating)
EYE CONTOUR BALM with Plant Extracts  • Helps prevent aging marks around eyes. • Revitalizes and nourishes the epidermis. • Moisturizes, soothes and relaxes. • Non-greasy.	• Rose, Cornflower (soothing, softening) • Filatov tissue extract, amniotic liquid (revitalizing) • Biological extracts (revitaliz ing, helps avoid aging marks)
EYE MAKE-UP REMOVER LOTION with Plant Extracts • Removes eye make-up gently and thoroughly. • Helps strengthen lashes and makes them supple. • Respects the sensitivity of the eyes—has the same pH as a tear. • Relaxes and refreshes.	• Cornflower, Rose (softening, soothing) • Selected tensio-active elements (cleansing properties) • Protein derivative (helps strengthen lashes)

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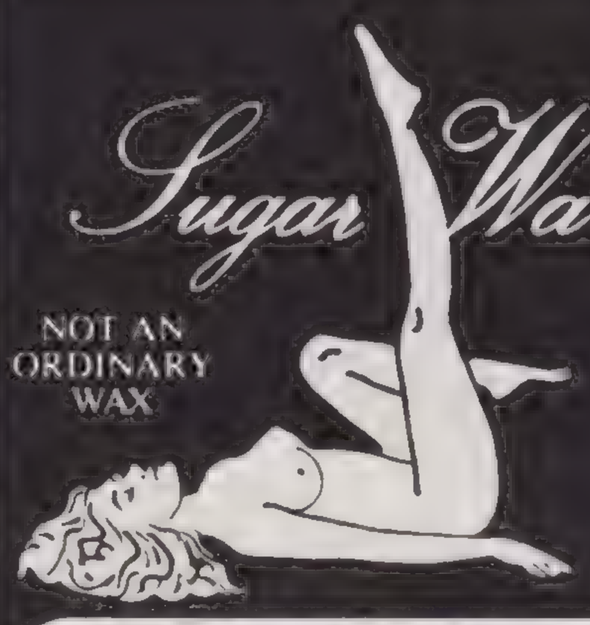

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Women & Cars

By Lillian Borgeson

In winter, defensive driving: steering clear of snow and ice... tips on choosing a driving school

Whether you live "up north" or travel to high altitudes to ski, this time of year most of your toughest driving may involve snow and sleet, ice and rain. Some guidelines:

- Drive more cautiously and conservatively than ever, keeping plenty of distance between yourself and the cars behind and ahead. A lot of starting and stopping has the effect of "polishing" snow, making heavily trafficked intersections especially hazardous.
- As you drive, keep your eyes flicking from the near to the middle to the far distance and then to the rear—so that you can anticipate what's happening, then slow down, speed up, or change lanes gradually when required. Quick acceleration, sudden changes in direction, and hard braking can produce a sudden skid. If you do feel your rear wheels break loose on a skid, don't panic and hit your brakes; instead, take your foot off the gas, and steer steadily in the *same* direction as the slide.
- "Warm" ice at 30° is twice as slippery as "cold" ice at 0°, which means that patches of wet ice melting in the winter sun are especially treacherous. If you hit one, don't slam on the brakes. Instead, gradually ease off the gas pedal, hold the steering wheel steady.
- If you get stuck in snow, turn the front wheels left and right to push the snow away from the tires. Then shift to your highest gear (*drive* in an automatic transmission car, *third gear* or higher in a stick-shift car) and with a very light foot on the gas pedal try to ease out without spinning the wheels. If that doesn't work, you can sometimes get free by rocking gently between forward and reverse gear . . . but first look for warnings about rocking in your owner's manual (right there in your glove compartment, isn't it?).
- Be sure your brakes and tires are in top condition, and you're equipped with chains or snow tires. Keep fluids (transmission, cooling, wiper reservoir, etc.) at high levels; be sure the oil in your engine is the right weight for winter. And don't forget antifreeze; you need it even in "mild" climates that get only one or two frosty nights a year.

How To Choose a Driving School

Maybe the student is you, maybe it's your teen-aged youngster (high-school driver education is becoming extinct as public-education budgets shrink) who needs a private driving school. "As in any other business contact, you get what you pay for," says Dennis Rowe, traffic safety consultant for the Public Safety Department of the Automobile Club of Southern California. "But in this case, quality is a matter of survival." Here's how to choose:

Check with local authorities. Call the agency that licenses vehicles and drivers in your state; it probably licenses driving schools, too. Though the officials you talk to won't recommend or knock specific schools, they will tell you your state's minimum legal requirements for driving-school facilities, equipment, and instruction . . . and you can take it from there, checking ads, listings in Yellow Pages.

A license isn't necessarily a guarantee of a school's quality; so check with the local Better Business Bureau and AAA (which sponsors first-rate driving schools of its own in some parts of the country), ask for recommendations from friends, and visit some schools to make on-the-spot comparisons.

Is classroom and car equipment adequate? Look for good textbooks and audio-visual material, a business-like "learning" atmosphere. Ask about the qualifications of teachers: in some states, any driving-school classroom instructor must have a public-school teaching credential.

Training cars should be tidy, not too old, and equipped with at least these essential "extras": signs identifying *Student Driver,* a right-hand rear-view mirror, and a separate brake for the instructor (some have dual steering, as well), plus car-safety equipment such as belts and head restraints. Make sure the car meets your needs: you may find, for instance, that new-driver courses are offered only in automatic-shift cars . . . while your family car is a stick-shift.

Compare times and prices. Some schools quote their price per forty-five-minute "lesson"; others give the price per hour. Beware of the school that demands a contractual commitment to some predetermined number of hours or lessons. For some beginners, a two-hour session is just right; for others, the tension level is so high that one hour at a time is maximum. Does the school provide free pickup and dropoff at your home or office? Are classes and in-car training available days, nights, weekends?

Ask about course content. A good instructor emphasizes look-ahead, look-behind, always-alert defensive driving and insists on fuel-saving starts and stops. Most important, the course should cover a good mix of driving situations, with experience in dealing with less-than-perfect driving conditions: heavy commuter traffic, icy or rain-slick streets, limited visibility—at night, at dusk, or in the glare of the morning or late-afternoon sun.

"Hardest of all to find but strongly recommended is a course that provides carefully supervised off-street response to emergencies like skid recovery and the loss of power steering and brakes," says Francis C. Kenel, director of traffic safety department of AAA. ▽

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Food

A tempting, rich sampling of treasured Russian recipes

By Lynn Visson

EDITOR'S NOTE: *"The Complete Russian Cookbook" by Lynn Visson (Ardis), is a unique and wonderful document. In it, the author has compiled over four hundred of the most representative of traditional nineteenth-century Russian recipes—those that most easily can be reproduced in American kitchens today.*

In doing so, Ms. Visson has preserved, through culinary means, a whole culture—the culture of the Russian émigrés who came to America before or during the 1917 Revolution, bringing with them their cherished family recipes. Born in New York of Russian émigré parents (her father was from Kiev, became director of exhibitions at the Wildenstein Galleries in New York City), Visson tested and retested these recipes after translating them from yellowing scraps of paper, old notebooks produced upon her request—sometimes proudly, sometimes diffidently—by the last members of this unique generation. The recipes we present here (Sofia Nabokova's Bitki in Sour Cream, and luscious Almond Cake with Apricot-Wine Filling are special favorites) are beautiful examples. All are easy to follow, unusual (for American tastes), and very, very good.

The book is available for $15.95, from Ardis, 2901 Heatherway, Ann Arbor Michigan 48104.

PIROZHKI WITH CREAM-CHEESE DOUGH AND MEAT FILLING

(Bertha Vinogradova)
about three dozen pirozhki

Dough

½ pound cream cheese, room temperature
½ pound butter, room temperature
2 cups flour
1 scant teaspoon baking powder

Blend cream cheese with butter till smooth. Add flour and baking powder and knead only till dough holds together. Divide in two parts. Roll into the form of two long sausages, wrap in wax paper, and refrigerate for at least two hours; remove ½ hour before using.

Filling

1 large onion, chopped
2 tablespoons butter
1½ pounds ground beef chuck
½ cup beef broth
Salt and pepper to taste
1 tablespoon dill, chopped
3 hardboiled eggs, chopped
1 raw egg yolk

Sauté onion in butter till golden and remove from butter. Add meat to pan, stirring till browned. Add broth, salt and pepper; and cook, covered, for 15 minutes. Stir in onion and dill, and remove from heat. Cool, and add chopped eggs.

Make 2-2½ inch-circles of dough from "sausages" to form pirozhki. Place one teaspoon of filling in center of each circle, cover with another circle, and pinch edges together, shaping into an oval. Blend egg yolk with 1 teaspoon water and brush lightly over tops of pirozhki. Bake on lightly greased baking sheet for 15-20 minutes at 350°.

LITTLE MEATBALLS (BITKI) IN SOUR CREAM

(Sofia Nabokova)
twelve to fourteen bitki

2 small rolls or 2 slices white bread, crusts removed
1 pound ground, lean beef (round or sirloin)
1 small onion, chopped
4 tablespoons butter
2 teaspoons chopped dill
½ teaspoon salt
Pinch pepper
1 cup fresh bread crumbs
1 cup sour cream
2 teaspoons flour
2 tablespoons milk

Soak rolls or bread in ¾ cup water for about 5 minutes. Squeeze dry and add to meat. Sauté onion in 1 tablespoon butter till lightly browned and add to mixture along with salt, pepper, and dill. Blend mixture till smooth. Shape into 1-inch thick cutlets about 2½ inches in diameter. Roll in bread crumbs, and fry in remaining butter till brown on both sides. Place in an ovenproof casserole. Combine sour cream, flour, and milk. Pour over bitki and bake at 300° for 15 minutes.

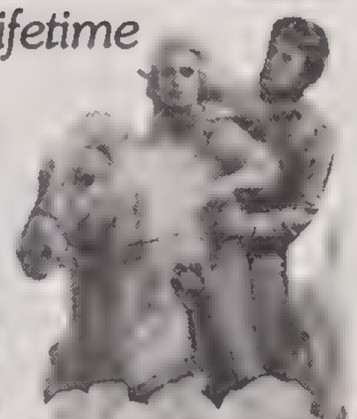
LENTIL EVERYTHING SOUP

(Elisanétta Ritchie)
eight to ten servings

1 bag lentils (1 pound)
1 smoked pork hock
1 onion, finely chopped
2 cloves garlic, minced
1 rib celery, chopped
2 carrots, coarsely chopped
½ pound leftover cooked lamb, beef, or turkey, or 3 frankfurters, or any cooked, leftover meat, coarsely chopped
4 tomatoes, coarsely chopped
½ small eggplant, peeled and diced
3 potatoes, peeled and diced
2 teaspoons Worcestershire sauce
2 teaspoons lemon juice
Pinch cayenne pepper
1 teaspoon curry powder
1 tablespoon chopped parsley
Salt
1 lemon, thinly sliced
Sour cream
Yogurt

Bring lentils, and pork hock to a boil in 12 cups water. Simmer *(Continued on page 108)*

Only the author of such bestsellers as *Once In a Lifetime* and *The Ring*, one of the world's most popular storytellers, could have written this powerful novel of a woman who risks everything to learn that sometimes love demands a terrible choice—and sometimes love has no choice at all...



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RUSSIAN RECIPES

(Continued from page 105)

45 minutes or till lentils are tender. Add chopped onion, garlic, celery, carrots, leftover meat, tomatoes, eggplant, and potatoes, and stir gently. Add Worcestershire sauce, lemon juice, cayenne, and curry. Taste for seasoning. If necessary, add a pinch of salt. Simmer 1½ hours, partially covered, and taste again for seasoning; add curry, lemon juice, or cayenne as needed. The spicing should be snappy.

Cook for at least another hour. If there is too much liquid, or ten more guests suddenly show up, throw in a handful or two of rice or grate in a peeled potato, and cook 20 more minutes. If soup cooks down too much, add more water and/or bouillon, or give up and call it a casserole and thrust it in a 350° oven to finish cooking. Taste frequently and add more of whatever anyone says it still needs. Soup should be very thick. Remove pork hock, slice off meat, and add to soup.

Just before serving, add a thinly sliced lemon and sprinkle with chopped parsley. Serve very hot with a bowl of sour cream and a bowl of yogurt.

BRAISED CUCUMBERS

four servings

3 large cucumbers
1 tablespoon salt
3 tablespoons butter
1 medium onion, chopped
½-¾ cup chicken broth
Salt and pepper
1 tablespoon chopped dill
1 tablespoon chopped parsley
½ teaspoon lemon juice
½ teaspoon sugar
2 tablespoons sour cream

Peel and dice cucumbers fine. Sprinkle with salt and allow to sweat for an hour. Drain off liquid. Melt butter, sauté onion, and add cucumbers, chicken stock, salt and pepper to taste, dill, parsley, lemon juice, and sugar. Stir and simmer on low heat for 15 minutes, checking to be sure that mixture does not burn. Just before serving, blend in sour cream.

ALMOND CAKE WITH APRICOT-WINE FILLING

(Sofia Nabokova)
six to eight servings

5 large eggs, separated
1¼ cups sugar
1 cup (about 5 ounces) ground almonds
¾ cup fine white bread crumbs
1½ tablespoons butter
12 ounces apricot jam
¾ cup white wine
2 teaspoons vodka
1 teaspoon lemon juice
combined with 1 teaspoon sugar
10-15 blanched almond halves for garnish

Cream egg yolks with sugar till white. Add ground almonds and mix well with wooden spoon. Add breadcrumbs and mix. Beat egg whites and carefully fold in. Thickly grease a 9-inch spring-form pan with butter and pour in mixture. Allow mixture to rise for about 40 minutes in 110° oven or an oven that has been heated to 300°, then turned off and allowed to cool for 15 minutes. Raise heat to 300°, and bake cake 30-40 minutes till toothpick comes out clean. Top should be brown and dough springy to touch. When cake is cool, split into two layers. Spread one layer with apricot jam. Cover with top layer and spread remaining jam on top and sides.

Pour wine, vodka, lemon juice, and sugar into a small pot and stir on low heat till sugar melts. Pour mixture over cake (including edges and sides) and let cake absorb mixture in refrigerator for at least 3 hours. Decorate with reserved almond halves.

BUTTERMILK APPLE FRITTERS

(Mrs. Yu)
twelve to fifteen fritters

1 egg
½ cup buttermilk
1 cup flour
Pinch salt
4 tablespoons butter
4 tablespoons vegetable oil
3 medium apples, peeled, cored, and cut into ¼ inch rings
Confectioner's sugar

Combine egg and buttermilk and beat well; gradually stir in flour and salt. Mixture will be thick and slightly lumpy. Melt butter and oil and have mixture very hot. Dip apple slices in buttermilk mixture and fry in butter and oil on both sides till puffy and golden brown. Drain immediately on paper towels and sprinkle with confectioner's sugar. Serve warm with sour cream on the side.

CHERRY JAM COOKIES

two dozen cookies

¼ pound sweet butter
¼ pound farmer cheese
1 cup flour
⅔ cup cherry jam

Cream butter with cheese. Stir in flour and knead just till smooth. Roll into a ball and chill in refrigerator for 1 hour. Roll out ¼-inch thick. Cut into 2½-inch rounds. Put ½ teaspoon of jam in center of each and pinch edges closed to form semicircles. Bake on greased and floured cookie sheet in 350° oven for about 20 minutes till just slightly golden.

HONEY DRINK (SBITEN')

four servings

This honey drink dates back to the fifteenth century and will warm up the coldest day! It can be "spiked" with brandy, but is good plain.

4 cups water
¼ cup sugar
¼ cup honey
½ teaspoon ground cloves
½ teaspoon ground cinnamon
½ teaspoon ground ginger
½ teaspoon ground cardamon
1 bay leaf, crumbled

Boil all ingredients on low heat for 15 minutes. Let pot settle for 5 minutes, and strain through very fine sieve. ▽

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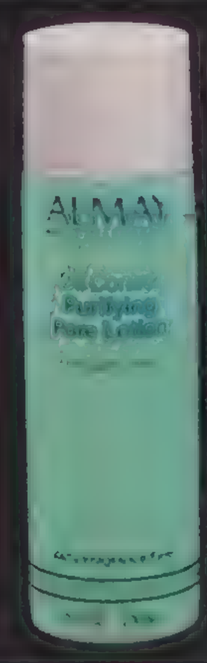
2 PURIFYING			
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ENTERTAINING

Solutions

Pretty new uses for old silver...
fresh ways around the old seating dilemma...
party-proof Champagne flutes

By Sandi Britton

It's time to get smart about silver. Make it really work for you—create a still-life with your favorite silver pieces as containers and foils for your favorite flowers. Do you have a silver gravy boat you seldom use? Polish it up and fill it with tea roses. That oil-and-vinegar cruet set you picked up at the thrift shop for practically nothing will look fabulous holding sprays of miniature orchids. Add a cigarette box, a candlestick, an old perfume bottle laced with a silver filagree, and you have a sparkling, unique centerpiece for your party table.

In the setting *above,* New York City hostess Marjorie Reed, author of *Marjorie Reed's Party Book* (Ballantine), teamed old family silver (and some borrowed from a friend) with her favorite roses. The look: extremely romantic, feminine, pretty. "I'm a great believer in friends' borrowing things from each other for a party," she says. "It stretches your resources." *Left:* Her rosy hazelnut cake dessert—"petals" are white chocolate.

BETH BAPTISTE

CHAMPAGNE FLUTES WITHOUT FEAR

Now, there's a Champagne flute that, at first glance, could be a double for the finest crystal. It isn't. What it is is clear plastic, dishwasher-safe (upper part), and marvelous to keep on hand for whenever you're popping corks and want to keep the good glasses in the cupboard. $18 for a set of six: available at Lee Bailey, Henri Bendel, New York City.

In mint condition

Don't be boring about after-dinner mints. Instead of bringing them in, as usual, on the tray with the coffee, have them ready in their own special setting—on a little table, in a corner of a bookshelf—the prettier the better. These pastel mints come all done up in a doll-size hat box, with an exquisitely decked-out, handmade doll's hat, from The Plumbridge, in New York City, the "confectioners to the carriage trade," one hundred years old this month. Extra sweetener, the doll's parasol, made of antique fabric in two sizes. Hat and candy-filled hat box, $80. Parasol, $45 or $60.

How you seat people can make or break a party. That's why New York City real-estate marvel **Alice Mason** finds out each guest's birth sign before making seating arrangements for her star-studded dinner parties . . . **Nouha Alhegelan,** wife of the Saudi Arabian ambassador to the U.S., lets each guest choose a flower from a tray when she arrives for a ladies' luncheon at the Embassy. That flower is then matched up with the identical one at a place setting at the table . . . **Martha Wallace,** director of The Henry Luce Foundation in New York City, recently had guests pick their table assignments from cards in a bowl, then choose their own places at their tables. "How else could I assign seats at a birthday party where every guest was a close friend of the guest of honor?" she said.

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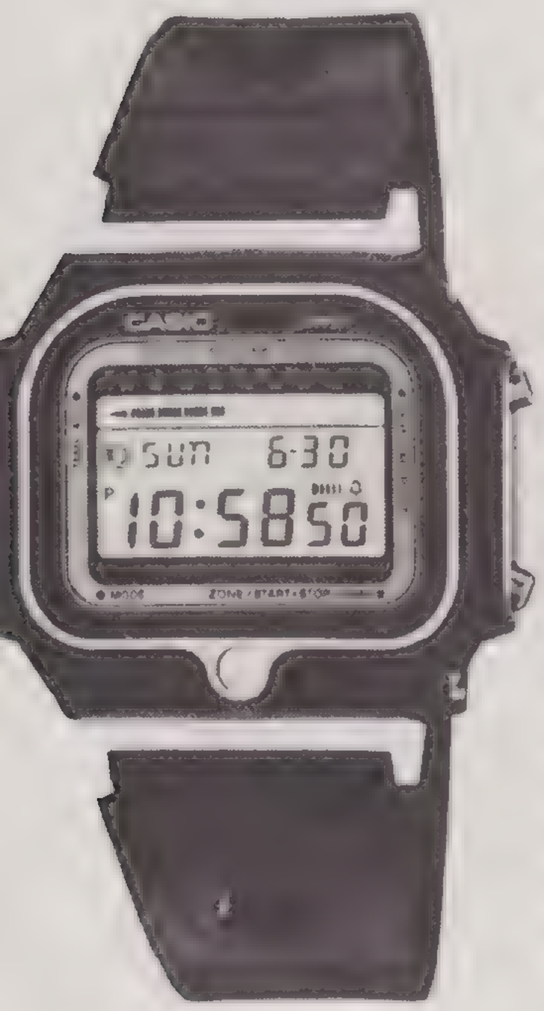
Versatility

Double-duty shower/steam room, TV/clock radio, thermometer/watch ...plus: scaled-down sofa

By Barbara Plumb

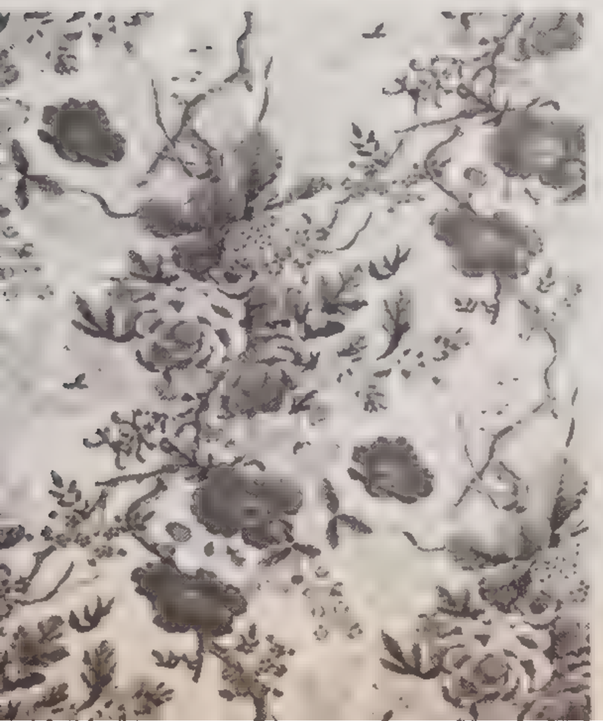
Marble walls set the tone for a bathroom-that-has-everything, but the one above by Richard Ohrbach, Lynn Jacobson goes beyond luxury esthetics to include the latest technology. Glass shower stall has both overhead and hand-held showers, thermostatically controlled, and doubles as a steam room; sauna, on its right, provides dry heat. Second hand-held shower is built into the sumptuous platform tub (with whirlpool device), which offers a good view of the built-in television screen. Mirrored walls, doors "enlarge" room; dressing-table lighting is theater style.

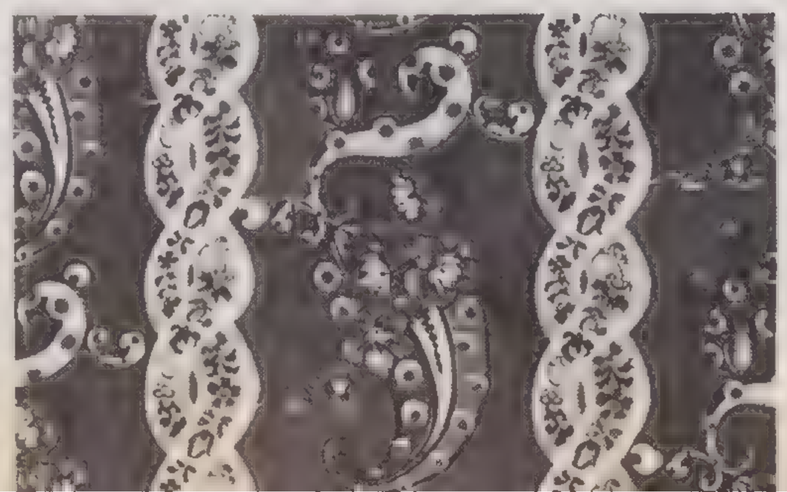
A flip of your wrist turns Panasonic's "Bisider" from a digital AM/FM clock radio into a black-and-white television set with a four-inch screen. The two-in-one is useful for headboard bookshelves, other tight spaces because it has no protruding antenna; an internal antenna pulls in UHF, VHF, FM, AM. When the unit does its "quick switch," the radio automatically turns off, television on. Vice versa. $199.95.



Now you can tell the temperature by looking at your wrist. Casio's new thermometer watch measures 13°-140° Fahrenheit (10°-60° Centigrade), also has stopwatch, calendar, world time functions. Set alarm to ring at any time, or temperature! Designed to allow for body warmth, watch-thermometer still gives accurate temperature when off the wrist. $49.95. Gimbel's.

FROM ARCHITECT-OF-THE-MOMENT, MICHAEL GRAVES: SETTEE GRACEFULLY SCALED FOR SMALL SPACES. "I TRIED TO MAKE THIS PIECE SPRING FROM AN ANAMORPHIC AND ANTHROPOMORPHIC IDEA," HE EXPLAINED. "I DIDN'T WANT IT TO LOOK LIKE THE MACHINE THAT MADE IT." OF BIRD'S-EYE MAPLE INLAID WITH EBONY; ROYAL-BLUE VELVET UPHOLSTERY. $4715, THROUGH DESIGNERS AT SUNAR.





Fabric finds

English chintzes, like great wines, grow finer with age; a well-worn chintz has a lived-in grace, making a new one a long-term investment. In London's Colefax and Fowler's new collection (available through Clarence House in New York City), the screen printing is so fine it resembles hand-blocked work. Far left, "Braganza," from an 1850s design made for the Portuguese market; left, "Tree Poppy," from an 1850s document.

Wines

Those fabulous 1975 red Bordeaux: getting the most out of the best

By Martin Gersh

As I see it, fine French wines display highly polished complexity, are never coarse or superficial, and are so clear-cut and pronounced in their individual taste characteristics that all other wines can be defined by comparison to them. The outstanding 1975 vintage of red Bordeaux fully confirms this assessment of what the best French table wines invariably provide.

Twenty-one red Bordeaux will be discussed below, joining nine others previously reviewed here (in October, 1982), to form a survey group of thirty wines overall. Viewed in its totality, drinking the 1975 red Bordeaux constituted a most provocative experience—one that I thought I should share with you at the earliest possible moment.

To my very great surprise, the 1975s, generally considered to be wines that should not even be approached for the next five to ten years because of the high quality of the vintage, offer marvelous drinking at the present time—after they have been given a moderate period of aeration, ranging from as little as twenty to thirty minutes for some, to not more than one to one-and-one-half hours for even the most "backward" among them. Aeration simply allows the relatively outspoken tannins currently found in the 1975 Bordeaux to be subdued sufficiently for their lovely fruit constituents to gain the ascendancy, thereby enabling the wines to taste absolutely delightful in every instance.

The 1975s fit into a pattern I have come to know well, and have documented extensively in three other highly esteemed vintages of the '70s: 1970, 1971, and 1976—as well as in the lesser vintage years of 1973 and 1974—in which I have perceived the gradual development of a more and more streamlined life cycle for red Bordeaux, including those on the highest level.

There is every reason to believe that classic winemaking procedures, especially as they apply to the fermentation of the must and the wine's subsequent barrel aging, were observed by the Bordelais through the vintage of 1967. However, by 1970—certainly no later than 1971—the practice of shortening the period of initial fermentation, particularly the length of time the grape skins remain in contact with the fermenting wine, and of reducing oak-cask aging before bottling from about two-and-one-half years to the present approximate one-and-one half years had become widespread. Those crucial changes are in large measure responsible for the gradual acceleration of the maturing process and the resultant shorter life cycle of the wonderful wines of the 1970s, so clearly indicated by their advanced condition today.

At the age of seven, the 1975s have already achieved a state of drinkability that I would never have expected of them for at least another eight years. I base this judgment on continual, often-repeated experiences in consuming twenty-five hundred bottles of top-flight red Bordeaux from older, for the most part renowned, vintages such as 1937, 1945, 1950, 1952, 1953, 1955, 1957, 1959, 1961, 1962, 1964, and 1967, over a span of more than fifteen years, during which I followed the progress of many great wines right up to the first appearance in them of a flavor aspect that I shall characterize as "old-age taste," a singularly significant phenomenon.

All of my older red Bordeaux made prior to 1962 were obtained when they were between twenty and forty years of age; of those, 98 percent were less than twenty-five years old when I purchased them. Every so often, as I drank the wines dating from 1937 to 1961, vinified long before modern technology had evolved in France or elsewhere, I was met when I opened a bottle by an earthy aroma mirrored in the wine's taste—a pungent, overripe fruit element I soon came to define as "old-age taste."

In its earliest phase, this flavor aspect, clearly representing a chemical change in the wine due to oxidation and other causes, can be quite intriguing—because it unites with the familiar features one has come to know so well through many experiences with the same wine over a long time, to produce a new taste variant that in some ways is curiously pleasing. However, as one eventually gets down into the bottle, the old-age taste predominates, obliterating the original characteristics of the wine, and, in the process, making it more and more difficult to drink it through to the end.

Because old-age taste invariably surfaced in great red Bordeaux older than twenty-five years of age (as well as in fully mature red Burgundies, Barolos, Brunellos, and Chianti Classicos, thereby proving decisively that such chemical change is by no means limited to red Bordeaux), I concluded, some time ago, that from my own standpoint even the finest red wines made in the traditional manner should be consumed before they reach thirty years of age, and preferably between the ages of twenty and twenty-five. I just do not believe that even classic wines of the old type have an unlimited period of time in which to live and taste beautiful! Beyond the age of twenty-five, in my view, there exists a high risk that when one uncorks a bottle its contents will be disappointingly "over the hill."

With respect to the 1975s, already superb in so many ways, their extremely developed taste now indicates to me that they should come to their peak of maturity within the next two or three years, hold fast at that point for several years thereafter, and then move into the old-age taste phase, generally at about thirteen to fifteen years of age. I have no confidence whatsoever that the 1975 red Bordeaux will be as excellent to drink ten years from now as they are today, which is why I intend to consume all of mine within the time span suggested here. This, of course, is one man's opinion—and a highly subjective one, at that!

RECOMMENDATIONS

1975 Red Bordeaux

CHÂTEAU MEYNEY 1975 A markedly individual wine with spectacularly fruity, plum-like flavor, well-made and muscular, of high tonality and moderate-to-large size—this is a tremendously animated, exciting, unusually fine Saint-Estèphe. *Best drinking: for the next 6-8 years. Aeration 1¼-1½ hours. $12-$14—and a bargain at the price! (Note: Always recork wines after aeration and between all pourings to prevent fading.)*

CHÂTEAU GRUAUD-LAROSE 1975 Dignified and serious in its manner, with handsome structure and good body—quite distinguished. *Best drinking: for the next 4-5 years. Aeration: 20-30 minutes. $24-$28.*

CHÂTEAU DUCRU-BEAUCAILLOU 1975 What a beauty! This wonderful Saint-Julien is massive, superbly concentrated, with a fascinating taste that provides an overwhelming impression of red currants and almonds. *Best drinking: for the next 6-8 years. Aeration: 1¼-1½ hours. $25-$28.*

CHÂTEAU BRANE-CANTENAC 1975 Thoughtful, restrained, moderate-to-large in size, very smooth—a most praiseworthy Margaux. *Best drinking: for the next 4-5 years. Aeration: 30-45 minutes. $17-$18.*

CHÂTEAU PAPE-CLÉMENT 1975 Intriguingly spicy, robust, an utterly first-class wine—easily the finest of the five vintages of this Graves that I have experienced throughout the years. *Best drinking: for the next 5-6 years. Aeration: 1 hour. $20-$22.*

CHÂTEAU LA LAGUNE 1975 From Ludon, situated in the southern part of the Haut-Médoc, this fine, relatively small-bodied wine is reasonably fruity and shows a compact blending of all its taste elements, along with an appealing sweet finish. *Best drinking: for the next 4-5 years. Aeration: 25-35 minutes. $17-$18.*

CHÂTEAU RAUSAN-SÉGLA 1975 Possibly the most monumental of the seven vintages of Château Rausan-Ségla that I have enjoyed over the years—cohesive, high in tonality, a superior Margaux possessing intense, berry-like flavor. *Best drinking: for the next 5-6 years. Aeration: 45 minutes-1 hour. $18-$20.*

CHÂTEAU LAFON-ROCHET 1975 Amiable and outgoing, warm-blooded and very pretty, with generous size—a Bordeaux of great merit from Saint-Estèphe. An exceptional value. *Best drinking: for the next 5-7 years. Aeration: 1-1¼ hours. $12-$14—and worth every penny!*

CHÂTEAU LATOUR À POMEROL 1975 Serious and meditative, of ample size and middle-to-deep tonality—a memorable, most important Pomerol. *Best drinking: for the next 6-8 years. Aeration: 1½-1¾ hours. $30-$35.*

CHÂTEAU DUHART-MILON-ROTHSCHILD 1975 Small-bodied, high in tonality, benign and understated, with pleasant fruitiness—a discreetly civilized Pauillac. *Best drinking: for the next 4-5 years. Aeration: 40-50 minutes. $16-$18.*

CHÂTEAU GAZIN 1975 Outstanding! Richly textured, with big body and middle-to-deep tonality—an extremely well-made, most alluring Pomerol. *Best drinking: for the next 4-5 years. Aeration: 45 minutes-1 hour. $18-$20.*

CHÂTEAU BEYCHEVELLE 1975 Marked by great delicacy and *(Continued on page 122)*

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Cynthia Gregory as Desdemona in José Limón's "The Moor's Pavane"

Photo: Martha Swope

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WINES

(Continued from page 118)

luxurious fruitiness, with small-to-moderate body, Château Beychevelle is a truly beautiful Saint-Julien. *Best drinking: for the next 4-5 years. Aeration: 25-35 minutes. $20-$25.*

CHÂTEAU PETIT-VILLAGE 1975 A notable Pomerol of imposing size—aromatic, quite flowery, displaying considerable finesse. *Best drinking: for the next 4-5 years. Aeration: 35-45 minutes. $21-$22.*

CHÂTEAU LÉOVILLE-POYFERRÉ 1975 Bursting with fruit, most gracious, an exceedingly fine wine of solid virtues—clearly the best of the five vintages of this Saint-Julien that I have consumed over the years. *Best drinking: for the next 5-7 years. Aeration: 1-1¼ hours. $18-$22.*

CHÂTEAU PRIEURÉ-LICHINE 1975 This truly estimable velvety-textured Margaux is somber, with fairly generous size and middle tonality—a formidable bottle! *Best drinking: for the next 4-5 years. Aeration: 25-35 minutes. $15-$16.*

CHÂTEAU TALBOT 1975 A most laudable Saint-Julien revealing fine fruit presence and a beguiling sweet finish. *Best drinking: for the next 4-5 years. Aeration: 45 minutes-1 hour. $23-$26.*

CHÂTEAU LA TOUR-HAUT-BRION 1975 Tremendously high-spirited, deep, large-scaled, very dense in its fruitiness, this Graves of rare excellence is one of the stars of the 1975 vintage. *Best drinking: for the next 4-5 years. Aeration: 30-45 minutes. $30-$35.*

CHÂTEAU LYNCH-BAGES 1975 Perhaps the most outstanding of the six vintages of this Pauillac that I have known, challenged only by the 1961—pungently fruity and very lovely. *Best drinking: for the next 4-5 years. Aeration: 20-30 minutes. $23-$25.*

CHÂTEAU MOUTON-ROTHSCHILD 1975 Huge, majestic, splendidly concentrated, with silken texture—this renowned Pauillac is a jewel. *Best drinking: for the next 5-7 years. Aeration: 1-1¼ hours. $70-$80.*

CHÂTEAU MARGAUX 1975 Very tightly knit, with small size and high tonality—a superb, most elegant wine graced with an exceptionally long-enduring second taste. *Best drinking: for the next 6-8 years. Aeration: 1¼-1½ hours. $65-$75.*

CHÂTEAU MONTROSE 1975 This great Saint-Estèphe that I have owned in fourteen vintages gave me quite a jolt in the 1975 version by displaying, along with its customary monumentality, depth, solid structure, and substantial fruitiness, startling drinkability—many years sooner than I would have dreamed possible for a vintage year of such high stature. *Best drinking: for the next 6-8 years. Aeration: 1¼-1½ hours. $20-$25.*

Footnote: These are the nine other 1975 red Bordeaux referred to in my introduction above (reviewed here in October, 1982): Château Lafite-Rothschild, Domaine de Chevalier, Château Léoville-Las-Cases, Château Léoville-Barton, Château Pichon-Longueville, Château Trotanoy, Château Lascombes, Château Palmer, and Château Latour. ▽

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Big news on the Nile...journey to the top of the earth... foreign languages made easy

By Richard Alleman

Not since the time of Cleopatra has Egypt seen anything quite so dazzling as the "Nile Pharaoh," above. This newly launched two-hundred-foot-long super-barge—managed by the well-known Oberoi Hotel chain—is actually a vast floating restaurant that offers Cairo tourists a scenic Nile sail along with lunch, tea, or dinner. Designed in outrageous 1980s Pharaonic style, the triple-decked vessel—its prow shaped like a gigantic lotus blossom—is painted bright gold and decorated with turquoise and red hieroglyphs. The "Nile Pharaoh" takes off three times a day from its anchorage at the Giza Corniche; check with Cairo hotel concierge for exact times and reservation information—or call, in Cairo, 726-713.

Brazil flash! Space is still available on a number of Carnival tours set to fly down to Rio in February. Call Varig Brazilian Airlines—or see your travel agent

Panama Premier!

New this year: cruises of Panama aboard the U.S.-registered and -crewed M/V "Great Rivers Explorer." In summer, this ninety-two-passenger Exploration Cruise Lines' vessel plies Oregon's Columbia and Snake Rivers; its new warm-winter routing takes it to tropic Panamanian places: lush Tobaga isle . . . Spanish Colonial Portobelo . . . South Seas-y San Blas Islands . . . the Darien Jungle. Itineraries also feature a Canal transit plus a dramatic Canal-edging rail journey. Prices range from $649 to $949 per person sharing a double cabin for a five-day cruise—and from $798 to $1198 for a six-day version that stops in Pearl Islands. Prices include meals, guides, shore jaunts (but not air fare) through April 11. See travel agent or page 131.

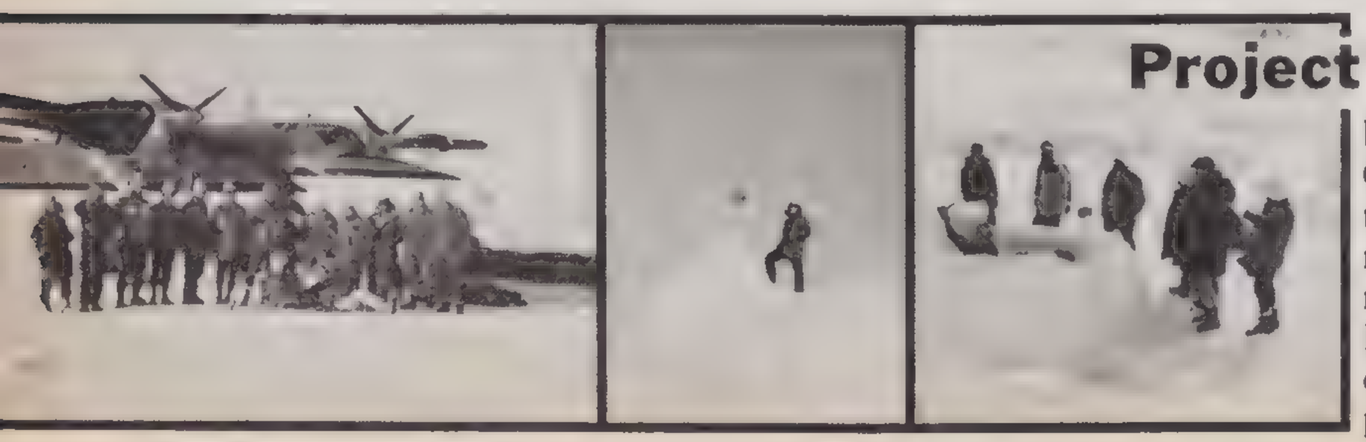
Take on a new language! "Ten-minute-a-day" courses are available from Rand McNally for French, German, Italian, Spanish, and Chinese. These colorful workbooks teach useful words and phrases through a clever method that "sneaks" foreign terms into English texts. Each course also comes with flash cards, menu guides, and special adhesive labels to identify household items by their foreign names. Price: $9.95 per language; available at most bookstores.

A NEW ASPEN?

Coming on strong: Crested Butte, Colorado, above—an idyllic combination of top-notch ski mountain and charming Victorian town, 230 miles southwest of Denver. Crested Butte is marvelously isolated: few day skiers . . . no crowds!

Skiers stay in cozy, modern lodges in the lively ski village—with restaurants, après-ski places—at the base of Mt. Crested Butte. Three miles away, the restored Victorian town charms with more restaurants—plus pubs, shops, and two small old-fashioned hotels.

1983 news: Crested Butte becomes newly accessible with nonstop jet flights—just introduced by Frontier Airlines—from Dallas/Fort Worth, Atlanta, and Denver to Gunnison, Colorado—twenty-eight miles from the resort. See page 131.



Project North Pole

For intrepid travelers, extraordinary eleven-day adventures to the top of the world. Plotted by Society Expeditions, these unusual new tours begin in Edmonton, Canada, then head to Resolute Bay in the Northwest Territories where the group (limit: twelve) is outfitted with arctic gear. Next stop: a remote base camp—reached via charter aircraft—twelve hundred miles north of the Arctic Circle. And then . . . the flight to the North Pole. Disembarking on the polar ice cap, passengers will celebrate with champagne. Six departures have been planned for April, 1983—with price tags of $7450 per person. See travel agent or page 131 for details.

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LOS ANGELES

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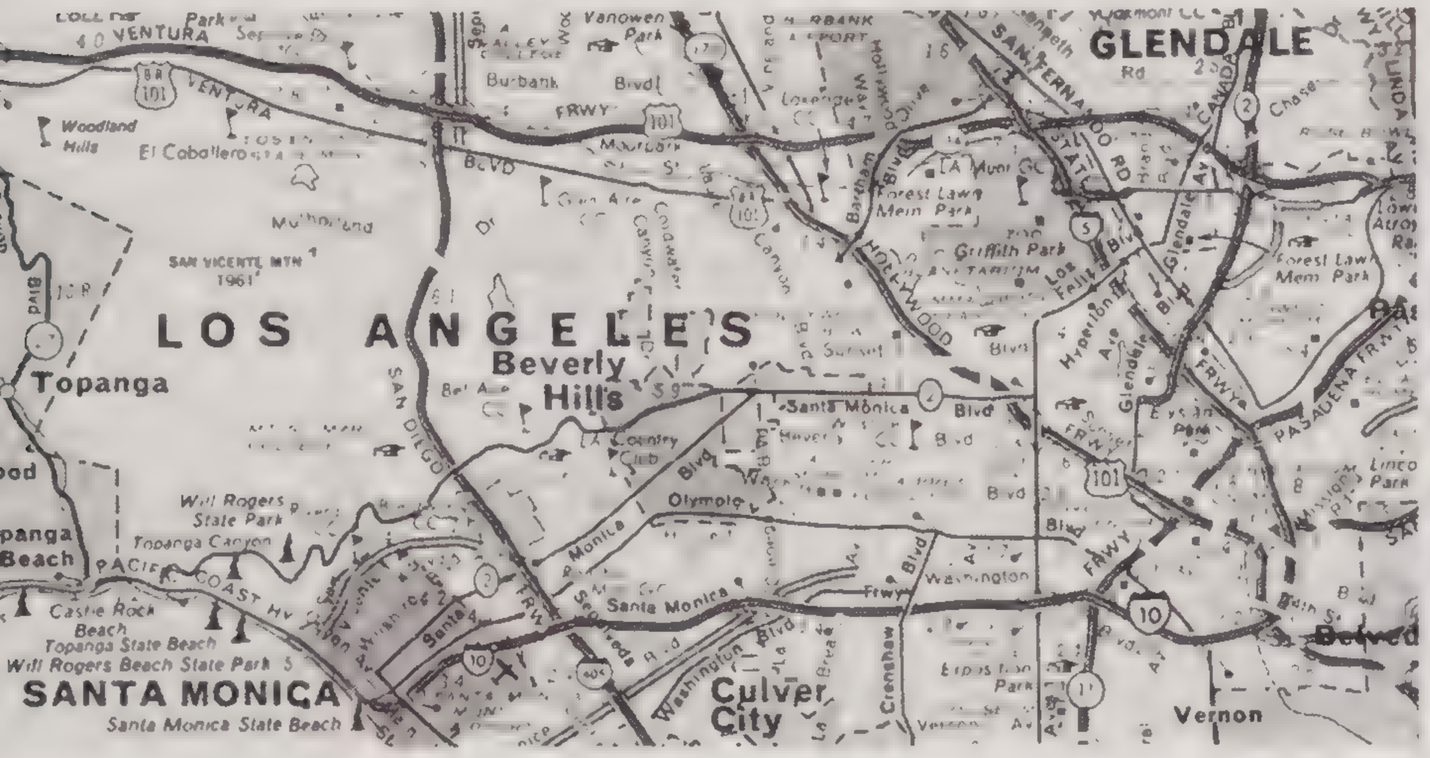

By Richard Alleman

In Los Angeles now, a new vitality . . . a new sophistication. "Tinsel-town" is over! The city has come into its own as an important hub of international business, art, cuisine . . . and good living. On these pages, for the L.A.-bound traveler, a glimpse at the glamour, the goings-on in this great-American-dream town . . . newest places to dine, shop, stay, play!

THE RIGHT CAR *for traveling in style—on L.A.'s freeways/long-long boulevards—Showcase Rental Cars specializes in Fiat and Alfa Romeo convertibles, Saab Turbos, Peugeot Turbo-diesels, Volvo 760s, and Jaguar XJ6 sedans. Daily rates—from $39.95 for a Fiat sportster to $72.95 for a Jag—include one hundred free miles; weekends, three days for the price of two. Note: Showcase reps meet customers upon their arrival at the L.A. airport. Call (800) 421-6808; (213) 670-7002 in California.*

RESTAURANT BOOM!

L.A. surprise: the biggest Hollywood stars are no longer actors; they're chefs!

Here, the hottest tables in town

REX IL RISTORANTE (617 South Olive Street) Taking over a former haberdashery in a historic Art Deco building in downtown L.A., Rex is one of the most beautiful restaurants in the world. Lalique glass doors lead to a grand interior of restored marble floors, Art Deco lamps, mirrors, staircases. The vast main dining room is oak-paneled, pink-carpeted—with huge tables spaced far apart for privacy. The *nuova cucina* is innovative, light: fish ravioli . . . salad of black truffles and marinated raw beef . . . fettuccine/porcini mushrooms.

THE HARD ROCK CAFÉ (8600 Beverly Boulevard) A Calypso-green 1959 Cadillac juts out from the roof of this brand-new L.A. version of the London hot-spot with the same name and same creator: Peter Morton. A tribute to 1950s America, The Hard Rock Café has a ketchup bottle on every table; serves ribs, chili, burgers; displays Henry (the Fonz) Winkler's leather jacket, Elvis Presley's Harley Davidson motorcycle. *Note:* The Hard Rock Café is in L.A.'s new Beverly (shopping) Center—soon to boast a branch of another popular London eatery: Langan's Brasserie.

(Continued on page 128)

The Most Intriguing New Resort Of The 1983 Season

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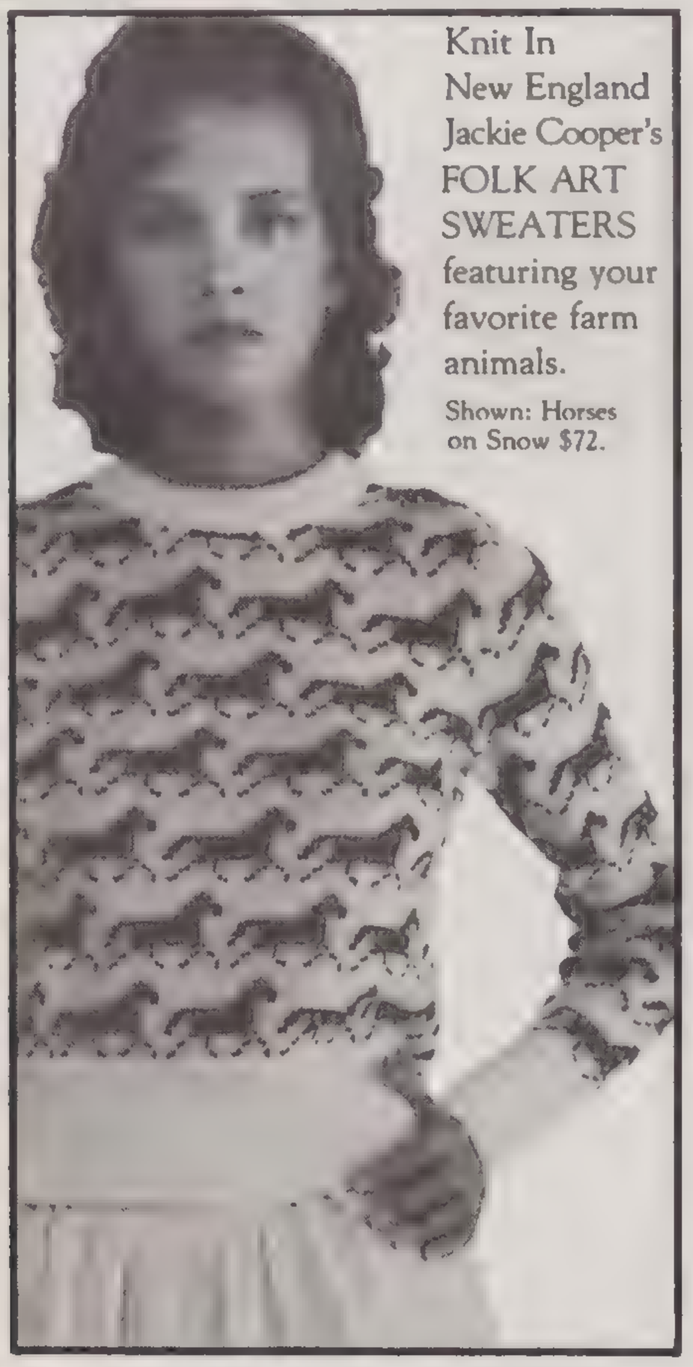

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LOS ANGELES

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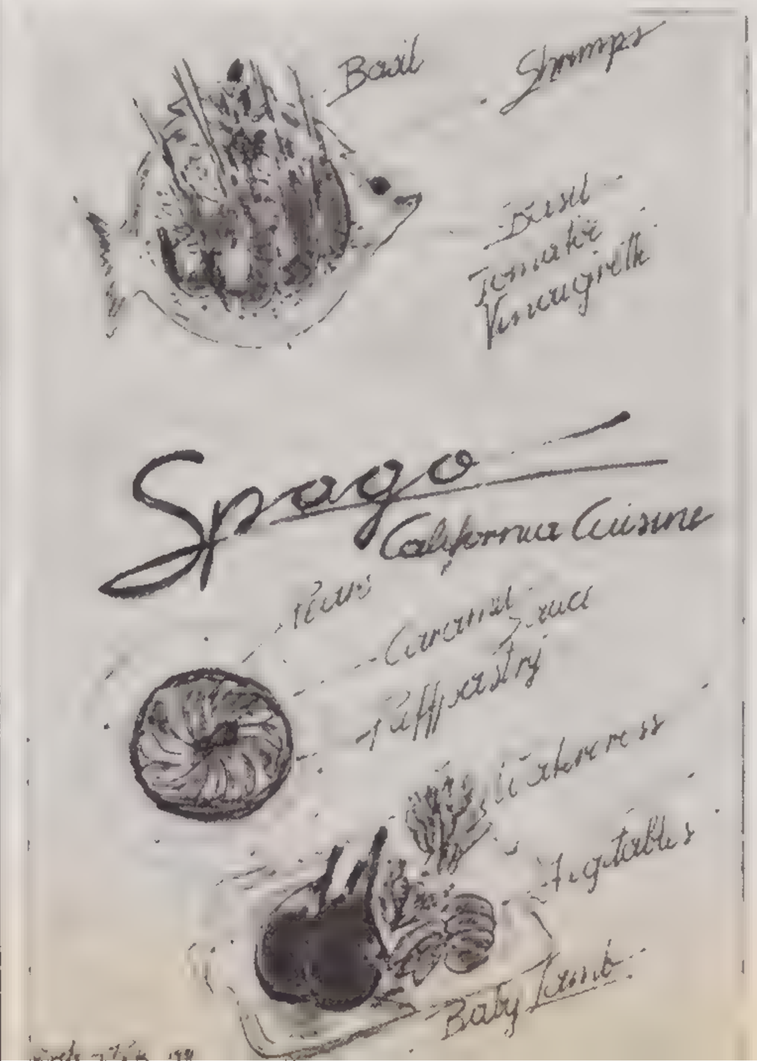
MORE RESTAURANTS

MORTONS (8000 Melrose Avenue) Peter "Hard Rock" Morton's first L.A. success opened in 1979, still draws the movie/record/art in-crowd. The skylit dining room has pink-stucco walls, pink-clothed tables, masses of fishtail palms and birds of paradise—plus heavy-duty art: David Hockney, Francis Bacon, Charles Arnoldi.

TRUMPS (8764 Melrose Avenue) Trumps was once the showroom of star L.A. designer (of interiors and furniture) Waldo Fernandez. Today, it's his restaurant—a clean, well-lighted space with white-lacquer walls, bar and tables made of beige-grey cast concrete. The food is imaginative: deep-fried plantains served with sour cream, golden and black caviar, refried beans. Trumps is also the scene of frequent—and important—art openings.

CHARMERS MARKET (175 Marine Street, Santa Monica) In this magical Southern Californian bazaar, glittering stalls purvey the best of cheeses, wines, baked goods, meat, fish, etc.

SPAGO (8795 Sunset Boulevard) Cantilevered on a Hollywood hillside above the Sunset Strip, Spago is L.A.'s restaurant of the moment—a bright bustling bistro where chefs work at oak-burning brick ovens, in full view of diners, preparing pizzas, pastries, pastas, and *calzones* (the best is stuffed with goat cheese, eggplant, artichoke). Behind Spago: Wolfgang Puck, formerly super-chef at ultra-in Ma Maison—and recently signed by the Bel Air Hotel to redo the dining at that posh place. Another Puck project: his Chinese restaurant Chinois on Main opens soon in Santa Monica.



(1) Henry Winkler's leather jacket over booth at Hard Rock Café (2) Deco style of bar/lounge at downtown L.A.'s Rex II Ristorante

MICHAEL'S (1147 Third Street, Santa Monica) Inside: bright rooms crammed with flowers and contemporary art: Loren Madsen, Jasper Johns, Frank Stella, Ed Moses. Outside: a glorious dining patio floored with fat Spanish tiles and planted with vines, trees, flowers. Michael's California-fresh *nouvelle cuisine* is also glorious . . . and expensive.

EXCELSIOR (421 North Rodeo Drive) Atop Beverly Hills' new Rodeo Collection of designer-name boutiques, Excelsior is a dream of soft pinks, Lalique-like mirrors, French and Italian food. Extra special: tagliolini with julienne of vegetables and white truffle cream. *Note:* Opening soon in the Rodeo Collection: Pastel—an elegant grill to be directed by Gérard and Virginie Ferry of L.A.'s famed *haute cuisine* L'Orangerie.

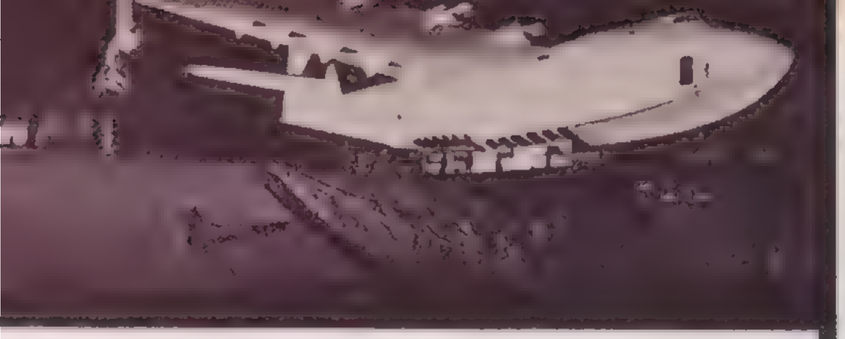
CHINA CLUB (8338 West Third Street) The decor of this West Hollywood bar/restaurant is a time-boggling synthesis of Art Deco, high-tech, and movie-studio Oriental. Dishes with beautiful names are presented with great style: delicate "flowers" fashioned from cucumbers and carrots decorate an eggplant dish called "Good Deeds of Buddha." Waiters wear ship-steward's uniforms; a steel-drum player makes music that sounds Far Eastern.

PALETTE (8290 Santa Monica Boulevard) To open soon: this big-space (nine thousand square feet!) dine-place designed by Anthony Machado will be steered by Raymond Lee—until recently China Club's manager.

170 CAFÉ (170 South La Brea) Part of the lively new gallery complex known as "Art: 170," this high-ceilinged café/art gallery serves pasta dishes, salads, pâtés, quiches, and croissants at lunch and teatime every day except Sunday/Monday.

CITY CAFÉ (7407½ Melrose Avenue) Pink-flecked walls, black granite tables, changing avant-garde art, and low prices for salads, pâté, sandwiches. A good place to lunch when doing the booming boutiques and antique clothing stores of Melrose Avenue.

RESTAURANT KATSU (1972 Hillhurst Avenue) The ultimate sushi scene: long polished black granite bar, white walls, grey industrial carpet, lacquered shelves that hold nothing, tropical flowers in bold three-stalk arrangements. Exquisite raw-fish works of art are presented on one-of-a-kind ceramic plates. No sign outside, just a small card on the door and five large rocks mark this new in-spot in Hollywood's Los Feliz neighborhood.

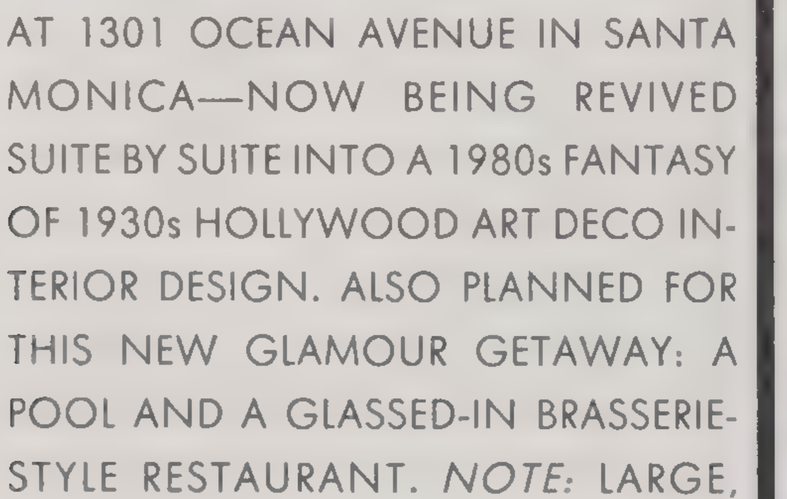


The Greatest Plane on Earth!

Hidden for three decades by its eccentric designer the late Howard Hughes, the 747-dwarfing "Spruce Goose" *(above)* debuts late next month as a major tourist attraction in Long Beach Harbor, twenty-eight miles south of L.A. Conceived during World War II to transport up to 750 troops, this largest plane ever built flew only once—in 1947 when Hughes took it on a one-mile test flight. The plane is now housed in a twelve-story-tall aluminum dome alongside the historic ocean liner *Queen Mary*. Information: (213) 435-5671.

hotel happening! THE SHANGRI-LA HOTEL, *ABOVE,* FACING THE PACIFIC AT 1301 OCEAN AVENUE IN SANTA MONICA—NOW BEING REVIVED SUITE BY SUITE INTO A 1980s FANTASY OF 1930s HOLLYWOOD ART DECO INTERIOR DESIGN. ALSO PLANNED FOR THIS NEW GLAMOUR GETAWAY: A POOL AND A GLASSED-IN BRASSERIE-STYLE RESTAURANT. *NOTE:* LARGE, OCEAN-VIEWING, STILL-TO-BE-RENOVATED ROOMS AND SUITES AT SHANGRI-LA NOW GO FOR BARGAIN RATES. INFORMATION: (213) 394-2791.

New tour in town



For the first time in years, Twentieth Century-Fox Studios opens its gates to the public. Brand-new walking tours cover backlots, sound stages, studio commissary, *Hello Dolly*'s famous New York City street *(above)*. Twentieth Century-Fox is at 10201 West Pico Boulevard; for detailed tour information, call (213) 277-2211.

(Continued on page 131)

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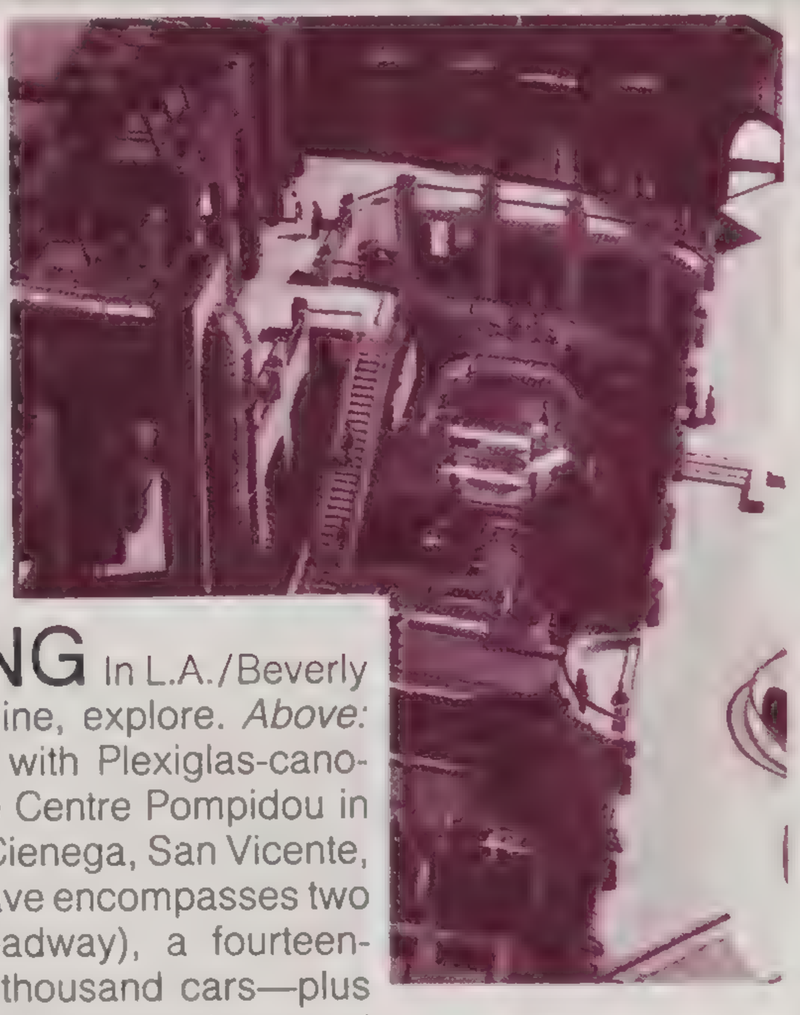

L.A.: the new look of shopping—Beverly Center, Rodeo Collection

THE NEW SHOPPING In L.A./Beverly Hills, two brand-new places to shop, dine, explore. *Above:* **Beverly Center**—architectural dazzler with Plexiglas-canopied outside escalators like those of the Centre Pompidou in Paris. Edging the triangle created by La Cienega, San Vicente, Beverly Boulevards, this eight-level enclave encompasses two department stores (Bullocks, The Broadway), a fourteen-screen movie house, parking for three thousand cars—plus some eighty (of an eventual two hundred) specialty shops and restaurants. . . . **The Rodeo Collection** *(right)*—Beverly Hills' recently opened cluster of star-name boutiques on North Rodeo Drive. The setting: a four-story brick-glass-and-marble galleria decorated throughout with nineteenth-century French sculpture. The names: Fendi, Louis Vuitton, Nina Ricci, Ungaro, Gianni Versace, Yves Saint Laurent Homme, Bijan for Women—with more and more to arrive in the coming months.

PM

Latest after-dark trend: "instant night-clubs." Organizers rent spaces—from parking lots to bowling alleys—for a few nights a week, move in sound systems, customers . . . often move on when rents rise. Transience is part of the appeal. . . . Most successful/most permanent of these new night places: The Fake Club. It happens Wednesday/Friday nights in an old Hollywood bar called The Continental at 1743 North Cahuenga, adjacent to the Trailways Bus depot. Then, the place is jammed with celebs, New Wavers, Valley Girls dancing to loud-loud sounds. The Continental's old-time bartenders/teased-hair waitresses work unfazed by this semi-weekly invasion of the Hollywood now-crowd. Hours: 9:00 P.M.-2:00 A.M.

ILLUSTRATION BY TONY VIRAMONTES

VOGUE® TRAVEL GUIDE

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437 ☐ LOS ANGELES: "The Los Angeles Pleasure Packet"—guides and brochures from the Los Angeles Convention and Visitors Bureau

756 ☐ "SPRUCE GOOSE": Information on the renowned Howard Hughes seaplane which opens to the public in February—part of the Hotel Queen Mary and Londontowne Village complex, Wrather Port Properties, Long Beach

757 ☐ TWENTIETH CENTURY-FOX STUDIOS: Guide to new walking tours

758 ☐ BEVERLY CENTER: Los Angeles—directory and handbook of stores, services and parking facilities

265 ☐ SHOWCASE RENTAL CARS: "Showcase...Putting Fun and Excitement Into Rental Cars"—prestige and sports cars available at the Los Angeles International Airport—catalogue, rates

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HOTELS & SPAS

2108 ☐ BONAVENTURE INTER-CONTINENTAL HOTEL & SPA: Ft. Lauderdale, Florida

980 ☐ PALM BEACH POLO & COUNTRY CLUB: West Palm Beach, Florida

806 ☐ THE SPA AT PALM-AIRE: Pompano Beach, Florida

526 ☐ THE SEA PINES BEHAVIORAL INSTITUTE: Hilton Head Island, South Carolina

2119 ☐ CHRYSALIS SPA: Banff, Alberta, Canada—mountain/ski resort and spa—special packages

2120 ☐ CONDADO BEACH HOTEL: San Juan, Puerto Rico—recently renovated and restored to its original 1920s grandeur

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Money

Becoming secure—healthy, wealthy, and wise...luxuries rising...plus: 1983's best get-organized datebook

By Lisa Gubernick

WHAT TO DO WITH YOUR MONEY—FOR THE REST OF YOUR LIFE

No matter what your age or income, there are steps you can take right now to help assure your financial security later in life. Vogue asked a group of experts to develop simple, wise money strategies for three representative women—each with features any woman can adapt to her own finances.

● ***A woman in her twenties.*** *While twenty-five may seem too young to think about retirement, Teddy Sitter, director of Citibank's Tax Shelter Center, points out that "young women may feel as if they'll never retire, but they will—and Social Security doesn't appear to be sufficient to pay for it." Cynthia Bailey, manager of Chase Manhattan Bank's financial program for women, The Chase Exchange, advises starting a savings plan by setting aside up to $2000 a year, locking up half in an IRA, and splitting the rest between a mutual fund and a money-market fund—earmarked for the eventual purchase of a home. Why not leave it all available for that goal? Independent financial consultant Susan Bondy says that investors should diversify their holdings; "it doesn't make sense to sink everything into real estate." Bondy points out that a young working woman can invest her money in an IRA even if she intends to make withdrawals before she's fifty-nine. "Because interest accumulates tax-free in an IRA, over five or six years you can make more money there, if you're in a high tax bracket, than in a taxable investment—despite taxes and penalties you pay when you withdraw."*

● ***Our thirties portrait:*** *a divorced woman with two children, sufficient child support, plus a salary of approximately $20,000 a year. For any woman with children, safeguarding their future is a priority; so her first financial concern must be both life and disability insurance for herself and for her ex-husband (or husband). Our woman must invest conservatively, say the experts, especially if she does not own her own home. Her savings goal is, by necessity, small—about $1500 a year—and experts suggest waiting until year-end before depositing any of that money in an IRA. "She may need her savings to make ends meet," says Teddy Sitter. At least $250 should be invested in an IRA, with the rest targeted for a house, which could help to pay for her retirement—because at fifty-five she becomes eligible for a one-time tax exemption for the sale of her house. But where should she invest in the interim? "She can afford only the most secure investments: bank certificates of deposit or treasury securities," says Sitter.*

● ***For a woman in her forties or fifties who together with her husband earns $80,000-$100,000 and owns a house,*** *the primary concern is trying to shelter their income from taxes, says Donna Winn, director of Merrill Lynch's retirement plans. For women with children, money for their college education can be placed in a trust (called a "Clifford Trust") so that interest is taxed as the child's income—at a far lower rate than that for the parents.*

Winn advises that couples with or without children invest in low-risk tax shelters such as IRAs and U.S. Treasury and municipal bonds with the bulk of any additional savings. "Good-quality stocks and corporate bonds also make sense if they're held long enough to take advantage of long-term capital gains taxes—well below the tax on ordinary income," says Winn.

Of course, these portraits are generalized, and your own financial plans should be based on the particular details of your career, income, and needs. Vogue's experts recommended talking to trained advisors such as your banker and broker—they should be able to answer questions about setting long-term financial goals.

SCHOOL SUPPLIE$ FOR WOMEN

Women over twenty-two are the fastest growing segment of today's college students; and, for women in that age group, numerous scholarships are available to ease the financial burden of going back to school, says Mary Ann Maxin, executive director of Scholarship Search, a research service that matches prospective students with potential funding. For example, there are 150 annual awards from The Business and Professional Women's Foundation for women who are over twenty-five, Clairol Loving Care Scholarships for women over thirty, and Warner Communications' Wonder Woman Foundation grants for women over forty.

Maxin urges older students not to overlook traditional government-backed scholarships. She also recommends investigating local professional organizations, Chambers of Commerce, philanthropic groups. For more on Scholarship Search, write 800 Huyler St., Teterboro NJ 07608.

TO ORGANIZE YOUR NEW YEAR . . .

Buy yourself a present that will help you keep your finances in order this year: "Sylvia Porter's Financial Almanac for 1983" (Andrews and McMeel), a datebook with lists and charts that organize your finances completely—everything from calculating your annual budget to totaling tax deductions—plus lists of seasonal bargains. Best of all, each month has perfectly timed Investor's Guides: February features instructions for hiring a tax preparer, putting you well ahead of the game for April 15; and March contains travel advice, signaling the end of the winter doldrums. Porter's succinct compendium of consumer tips and daily calendar not only informs the reader but also lures you to fill-in-the-blanks—making it perhaps the ultimate in painless budget preparation.

CAVIAR, THE INFLATION-BEATER

Living well may be the best revenge, but the price of life in the plush lane is on the rise. Proving what many luxe-lovers have suspected, Moët Chandon Champagnes' Luxury Index has skyrocketed 20 percent since 1980—compared with 15.5 percent for the more plebian U.S. government's consumer price index. Moët's biannual index tracks the prices of such staples as imported truffles, Dom Perignon, and Beluga caviar. The last, the index discovers, is a bargain: Beluga's price has remained steady at $199 for seven ounces for the last two years.

Leading the list of inflationary indispensables is a round-trip ticket from New York to London on the Concorde—it's jumped 57.7 percent to $3976 since 1980. Trailing only slightly behind is an orchestra seat for a Broadway show, up 45.5 percent to $40. Inflation has even taken its toll on luxury durables—a Mercedes Benz 380 SEL is up $5334 to $39,961. Moët spokesman David Carey says the future looks grim for luxury goods: "We expect prices to continue to go up. The economy may have the ultimate revenge—we'll be forced to turn to domestic truffles."

WHO PAYS FOR YOUR HEALTH?

New tax laws demand that the consumer shoulder a greater and greater portion of her doctors' bills. Medical deductions were cut drastically last year, and they may be curtailed again. This year, separate medical deductions are allowed only if your expenses exceed 5 percent of your income. What all this means: someone with, say, a $30,000 income will need $1500 in medical expenses before a deduction can be claimed for this year, and perhaps as much as $3000 in 1984. How can you try to reduce this strain on your checkbook? Lyle Petit, a partner at the accounting firm of Peat, Marwick & Mitchell, advises anyone negotiating her own health insurance to pay close attention to the amount of her deductible—how much a patient must pay before benefits begin—and to keep it as low as possible. If your employer provides your health coverage, there is little you can do about the deductible in your policy, but the Health Insurance Association of America says you can and should supplement your maximum lifetime benefits if they aren't $250,000 or more. Mutual of Omaha provides $1 million coverage with a $25,000 deductible (to be covered by your corporate policy if you have one) for $213 a year for a thirty-five-year-old woman.

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Mind Health

What makes for creativity?...can therapy be harmful to your health? ...guilt and shame—the positive side

By Carol Tavris, Ph.D.

CREATIVITY—ITS CARE AND FEEDING

Most people regard creativity as an inborn trait, like left-handedness: you have it or you don't. But in following the life histories of creative people, reseachers at the Institute of Personality Assessment and Research at the University of California, Berkeley, have found themes in the way parents treat children—and, by extension, in the way employers treat employees—that are reliably linked to creativity:

- The child/employee is granted unusual freedom to make his or her own decisions.
- There is an expectation that the person will act independently but also responsibly.
- There is a lack of intense closeness between parent and child (or boss and employee) so that the creative person neither smothers in overdependency nor feels rejected.
- Creative role models are abundant.
- There are clear standards of conduct and moral values, but also an expectation that the creative person will develop, through experience and exploration, his or her own standards of conduct and performance.
- One has the opportunity to live in a variety of circumstances and face a series of challenges. Creative children, for example, often have moved frequently (from town to town, or country to country), and although this mobility may contribute to their feelings of isolation, loneliness, and shyness, it also seems to enrich their cultural and intellectual lives.
- Perhaps most important of all, creative children and adults are motivated more by the intrinsic pleasure of what they do, less by outside rewards or goals: play is more important than pay. Grades, money, status, and fame may be the currency of success, but as main motivations they are death to the creative spirit.

THERAPY: A NEW AWARENESS

"'Therapy is a haven of unconditional acceptance where people can be exactly who they are, without shoulds and oughts, constraints and guilt. We seek only to liberate.' This sounds good but I no longer believe it. It is not only our errors that harm people, but also—perhaps mainly—our very attempts to help." With this ringing attack, psychotherapist Bernie Zilbergeld, Ph.D., author of *The Shrinking of America* (Little, Brown), chastised his colleagues at the latest American Psychological Association meeting.

Three basic assumptions of our therapeutic culture in general, and therapists in particular, Zilbergeld argues, do unanticipated damage. The first assumption, that "people are not OK as they are"—that they are irrational, uninformed, inhibited, neurotic—lowers people's self-esteem and raises their insecurity. "Our messages help them to lose confidence," says Zilbergeld. "They think they need expert advice for everything they do."

The second assumption—that all of us can become anything we want to be—falsely raises hopes and expectations. "People feel compelled to change themselves," says Zilbergeld. "They can't accept anything (or anyone) less than perfect." The reach for perfection increases dissatisfaction with things as they are. And the third assumption—that people are responsible for their suffering, so that if they don't change in therapy something is wrong with *them*—increases guilt and self-blame.

If you're in therapy, or thinking about starting, perhaps your best protections against these damaging "side effects" are to hold realistic expectations of what therapy can do, to be skeptical of therapists who promise miracles, and to keep a sense of humor about the normal muddles of life. If you're seeking perfection, you don't need a therapist but a saint.

WHAT HYPNOSIS CAN—AND CAN'T—DO FOR YOU

***"You are feeling drowsy . . ."* Does hypnosis work? Two psychologists at the University of Alabama, Mark Pearson and Charles Brown, Ph.D., recently reviewed scientific papers published between 1961 and 1981 on the role of hypnosis in medical treatment. They report that hypnosis *is* demonstrably effective for easing labor and reducing pain in childbirth, reducing the severity and incidence of headaches, treating asthma, easing treatment of burn patients, lessening fear of going to the dentist—and getting rid of warts.**

***"You are feeling no pain . . ."* The problem with these studies, though, is that few of the researchers did any follow-ups, to see whether the effects of hypnotic lessons last. Second, in many studies, such as those on hypnosis in childbirth, researchers did not randomly assign women to hypnosis or regular treatment—so it may be that hypnosis works only for people who believe in it. Third, the studies rarely compared the success of hypnosis to that of other methods, such as simple relaxation or biofeedback, or a combination of both.**

So try hypnosis on your next wart, by all means, but keep in mind that hypnosis has *not* been proven effective for curing addictions—in the long run—to food, drink, cigarettes, or vanishing lovers.

WHAT'S GOOD ABOUT GUILT AND SHAME

Guilt and shame seem to be similar—and similarly intolerable—emotions, but, according to a Miami clinical psychologist, they have different origins and consequences. Based on her interviews with thirty-two people, Janice Lindsay-Hartz, Ph.D., has developed what she calls a "road map" of the differences.

Curiously, nearly everyone said it was much harder to talk about their shameful experiences than about experiences with guilt. "When people are ashamed," says Lindsay-Hartz, "they tend to feel very small and exposed." They speak of *being* someone they do not want to be: "I am fat," "I am bad," "I am worthless," "I am nothing," or, in the case of one boy she treated, "I am the devil." Ashamed people lose their own perspective on themselves, feeling horribly trapped and helpless under the scrutiny of others. They take the one negative event or quality that shames them as "the whole of what they are." Because of this, says Lindsay-Hartz, a common consequence of shame is the desire to escape—to run, to hide from others. Clients may bolt from therapy, friends from friends, lovers from love affairs, children from parents.

With guilt, Lindsay-Hartz argues, we feel that we are basically good people who happen to have behaved badly. Guilty people feel tense and anxious because they have (or believe they have) violated the moral order; hence they feel a strong impulse to "set things right, to balance the moral order." Unlike shame, whose causes most people feel they couldn't control (whether the shame is over something major such as hating a parent; or minor, over a socially embarrassing moment), the central event of all guilt experiences is that we take responsibility for what went wrong. (The interviewees kept saying, "I could have. . . .") We believe we could have done something different, and if we had, the thing we feel guilty about (whether it's something traumatic, such as the death of a loved one, or an everyday blunder) would never have happened.

Ironically, therefore, guilt reinforces our sense of being in control: it motivates us to make amends. The amends can be positive (confess, atone, make reparations) or harmful (punish oneself interminably). Shame, on the other hand, motivates us to change ourselves—to make ourselves better. Because guilt and shame are both measures of our connection to other people and to our community, Lindsay-Hartz believes, we can use these otherwise uncomfortable emotions to improve ourselves and our relationships.

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Law & Women

Justice—what's new for women?

By Nancy Ludmerer

A NEW ROUTE TO JUSTICE—WITH DIGNITY—FOR RAPE VICTIMS

A woman who has been raped is never going to "be made whole," which is the expressed goal of a civil lawsuit. Yet, increasingly, rape victims are bringing civil suits to recover money damages from their attackers. Until this development, a victim had only one route open to her—criminal prosecution.

A civil lawsuit, unlike the criminal process, cannot put a rapist behind bars. But given the minimal sentences usually meted out to rapists, a civil suit may provide a more satisfying avenue to justice. To a victim who's seen a rapist either plea-bargain his way to a probationary sentence, or spend only a few months in a county jail after he's convicted, the civil suit is a way, in a society as money-oriented as ours, to force a rapist to realize the horror of what he's done. What's more, the victim's role as *plaintiff* in a civil suit means she's actually directing the process of the suit along with her attorney. While undeniably draining emotionally, the civil process may help her to regain a sense of control over her life, something the rape itself may have shattered.

Contrary to popular belief, rapists are not exclusively from the poorest segments of society and therefore "judgment-proof"—that is, having no assets. Many are from middle-class backgrounds or better, and if the plaintiff's attorney digs a little, she's likely to find that there's something—a house, car, wages, etc.—that can be attached, and its value used to compensate the plaintiff.

Juries have brought in judgments in civil suits for rape ranging from $14,000 to hundreds of thousands of dollars. Sometimes—especially when there's already been a conviction, so the only question at the civil trial is the amount of damages—the rapist can be persuaded to settle out of court. Two recent lawsuits brought by victims of child rape, against a stepfather and a father, resulted in respective settlements of $50,000 and $30,000.

In another recent case, the rapist, Manual Aryee, was not criminally prosecuted because, as the son of an official with the Ghana mission to the U.N., he claimed "diplomatic immunity." A civil suit brought by two of his victims resulted in damages of more than $800,000 and $900,000 respectively. For each plaintiff, a portion of the amount was *punitive* damages; a portion went to cover medical and other expenses; and a portion (including $5000 per year for the remainder of each woman's life) was *compensatory* damages, designed to compensate the victims for emotional injuries including loss of dignity and self-esteem, humiliation, grief, and harm both to their relations with others and to their enjoyment of life.

Ultimately, the *Holmes vs. Aryee* decision may have enormous impact because of its well-reasoned and persuasive recognition of the permanent emotional injury rape causes. Although the difficulties involved in collecting the money awarded in this case are unique (Aryee has fled to Ghana), Helene Fromm, the rape victims' lawyer, told me she intends to pursue every course open to her, including employing lawyers in Ghana if necessary.

Because this kind of civil action is so recent a development, The National Center on Women and Family Law in New York City provides an information packet for attorneys (as well as an attorney-referral service for victims) that lists and describes pending cases, including both those brought against rapists and those against third parties, such as landlords or schools, for failing to provide adequate security. The Center's number is (212) 674-8200.

THE PRESIDENT'S WOMAN

You may recall watching President Reagan sidestep questions from feminist journalist Sarah McClendon at a news conference last summer. She wanted to know what had happened to a Justice Department report on sex discrimination in federal laws and regulations. Reagan—"I don't recall anything that really had an X rating," he joked—claimed he hadn't seen the report. To talk to someone who had, I contacted Carol Dinkins, the thirty-eight-year-old assistant attorney general who chairs the President's Task Force on Legal Equity for Women, whose goal is to eliminate discrimination against women in federal regulations.

The Justice Department report, Dinkins explained, does show sex discrimination—for instance, in rules issued under the Social Security Act, and under the Farmers' Home Administration Act which permits only "husbands" and "men" to qualify for benefits. But Dinkins also made it clear that her group will do nothing until receiving the President's go-ahead.

"We'll only make changes that the President believes to be necessary and expedient," says Dinkins. "That gets him involved directly, which I think is a very good thing."

Although Dinkins clearly has had to overcome sex barriers in her own career (she was the first woman ever to be made a partner in any of the large, prestigious Houston law firms), she has never allied herself with the Women's Movement. "Even if the ERA had been passed," she pointed out to me in a warm Texas drawl, "changes in federal regulations would still have to be made." Meanwhile, Dinkins waits for her marching orders from the White House, and women across the country continue to wonder when—and whether—any real change will take place.

CASE IN POINT: HOW ONE WOMAN RECOGNIZED AND FOUGHT AGE DISCRIMINATION—AND WON

When Marion Clark's supervisor left his position as chief cartographer in a small, five-person section of the Oklahoma Geological Survey at the University of Oklahoma, she thought she would be awarded the job. After all, Clark had worked for the Survey for more than twenty-one years, had often served as back-up supervisor, and had a reputation as an accomplished cartographer. Instead, the job went to a man twenty-three years her junior, an outsider with less experience.

After protesting to the University authorities without success, and pointing out that the University had stated policies of promoting from within and affirmative action for women, Clark, who was fifty-nine, filed an age-discrimination complaint with the Equal Employment Opportunity Commission.

Then, at Clark's next work review, she received a poor assessment, her first at the Survey, and a few months later, was given the lowest salary increase of any employee there.

That retaliation against Clark for exercising her rights is as illegal as the discrimination that prompted her suit in the first place. And even in cases where a court finds there was *no* employment discrimination to begin with, a court will still often find that there were reprisals, and compensate the employee. In Clark's case, the federal district court in Oklahoma City found the University liable on *all* charges: There was age discrimination, it was willful, and there was retaliation as well.

Age discrimination, like any employment discrimination, can be subtle. If you think it's happening to you, here are some points to remember: ● The Age Discrimination in Employment Act protects employees from the ages of forty to seventy from arbitrary age discrimination in hiring, discharge, pay, promotions, fringe benefits, and other aspects of employment. If you're thirty-nine, you're not protected. But if you're fifty-five and are *unfairly* discharged in favor of a thirty-nine-year old *or* a forty-five-year-old—and your age was a factor—you can file a complaint. ● Private employers must comply with the ADEA if they have twenty or more workers. All governmental entities must comply. ● Where there's a bona fide reason for using age as a qualification—e.g., an actor's part requires it—there's no discrimination. ● There's a 180-day time limit (which varies under certain circumstances) for filing a complaint with the EEOC. After you file, your employer is notified. ● Once you've filed the complaint, and a certain amount of time has passed, you are then permitted to bring a suit in federal court yourself or, if the EEOC finds there is cause to sue, to have the EEOC do it for you. Although Marion Clark had a private lawyer to advise her, in her case, the EEOC investigated and then filed suit on Clark's behalf. ● An attempt at conciliation, including a conference attended by you and your employer *after* the complaint is filed, is a *prerequisite* to actually being able to bring suit. The fact is most employment-discrimination cases are settled out of court.

Nancy Ludmerer practices law in New York City

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MANAGING YOUR MONEY

What you need to know now—an interview with financial manager Laura Sloate

BY LISA GUBERNICK

Piles of paper submerge every available surface in Laura Sloate's office, an avalanche of information ranging from *Drug Store Age* to *Variety*, corporate earnings statements, and prospectuses detailing potential investments. Sloate, thirty-seven, is a money manager investing over a hundred million dollars for a clientele that includes rock superstars, best-selling writers, scions of moneyed families, as well as working women with relatively small but growing portfolios. Her talent, the ability to make the right money decisions, can be measured objectively—and impressively—by the growth of her firm, Sloate, Weisman, Murray & Company, Inc., from a handful of accounts when it opened only eight years ago to over twenty-five hundred now. Her success rises to the level of awesome, however, when you take into account that Sloate is blind, has been blind—from glaucoma—since the age of six; and that the pulse of the financial world—the video-screen numbers constantly shifting past the eyes of everybody else on Wall Street—are not accessible to her. Instead, gifted with a high IQ (tested at 165 when she was twelve years old), and the aural equivalent of a photographic memory, she relies on the fifteen or more hours of data that tape recordings and hired readers supply her with each day. Her recall is nothing short of extraordinary.

"I don't know anyone else who has put in her hours," says one colleague. "She breathes the stuff." On Wall Street, where staggering workloads are presumed, that's a hefty compliment. The other side of Wall Street, many believe, is that it is among the least discriminatory industries in the country: any financial advisor's performance can be clearly evaluated—there's no denying the bottom line. "It doesn't matter if you're a woman, if you're handicapped, if you're blind," one successful male broker says, "What people see is what you produce."

What Sloate produces are individual investment strategies, based on virtually every aspect of her clients' lives—factors everyone should use in planning her investments, no matter what size: marital status, spouse's salary, alimony, children, child-support payments, potential for an inheritance, how much the salary is now and what can be projected for the future. Sloate then builds a portfolio on the underlying premise that the less income one has from outside sources, the more the portfolio must generate.

Sex turns out to be a primary factor affecting financial planning, Sloate says, because sex affects salary—men tend to earn more than women do. "If you look at the different income levels in a woman's future and a man's, even in the same business—you'll see that women are paid less," she says, "and they will need more income from a portfolio."

Age is also a consideration for investment plans. "You can take more risks and show more growth for a thirty-five-year-old than a seventy-year-old," says Sloate, explaining that with older clients her primary concern is to "grow the assets enough to protect against the bite of inflation." Age also affects the type of investments a money manager makes. "A thirty-five-year-old divorcee with no children does not need life insurance," says Sloate, "just as a seventy-year-old widow has little use for a tax shelter because she probably doesn't have the years of life to see it to economic fruition."

Investing money is like tending a garden: you can care for a small backyard plot yourself, but extensive acreage requires a professional's knowledge. With $10,000 in assets, you can learn to handle your own investments, but once you start to reach six figures, a money manager should be making your investment decisions, according to the Investment Company Institute, the national trade association for the mutual-fund industry. "With $100,000, one mistake can mean thousands after taxes," says Sloate. Her firm rarely takes accounts for less; but even if your assets don't merit the attention of a professional, there are still investment decisions to be made, and the considerations are the same regardless of how much you have.

> ***Sex turns out to be a primary factor affecting financial planning, says Sloate, because sex affects salary***

If your assets do require a professional's care, the key to choosing one is trust, a combination of personal chemistry and professional understanding. Says Sloate, "The money game is a difficult business. If you don't have faith in the person handling your account, every time you see a scary headline you're going to panic. Second, no matter how good your money manager is, she or he is going to make mistakes. If you're nervous, you're going to try to stultify his efforts after the first wrong move and destroy the potential for a long-term relationship."

Sloate acknowledges that most women get "very intimidated by the language of finance," but, she contends, "that can and should be overcome. If something isn't clear to you, make your money manager explain it. If he can't, then something is really wrong, because the person who understands his art understands it well enough to tell you about it. Like the educated patient, you may not know medicine but you can grasp the fundamentals of your condition."

Sloate takes accounts on two terms, custodial or discretionary. Money managers can make recommendations to their custodial clients (pension funds generally fall into this category), but clients make the final decisions. Discretionary clients are informed of their portfolio's progress, but the manager retains the responsibility for day-to-day choices. Most money managers prefer that the average investor keep a discretionary account, leaving the decisions to the experts.

Sloate recommends giving money managers a one- to two-year tryout and emphasizes that clients should not call every week. "It's impossible to function when a client is bothering you all the time." Instead, she advises scheduling quarterly meetings to see "what they're doing, why they're doing it, and how that compares with the rest of the world." She cites the Dow Jones Industrial Average and the Standard & Poor's Index of 500 Stocks, which follow the performance of large groups of stocks, as the most efficient measuring sticks.

Regardless of how well your portfolio may be performing, if you change your job, tell your money manager immediately; different careers require different investment strategies. For example, because lawyers generally have consistent salary growth, their portfolios need not generate cash regularly. On the other hand, entertainers have a glamorous salary one week and none the next, so their portfolios must provide a steady cash income.

Sloate emphasizes that job stability (or lack thereof) is an especially crucial consideration for the woman who manages her own portfolio. "Just how much control do you have over your destiny," asks Sloate. If you can be easily ousted from your present position, Sloate advocates that your portfolio be low-risk; women in secure jobs can afford to take more chances. Sloate advises that invested assets be considered totally illiquid: "Don't invest money you're going to need at a moment's notice."

She recommends mutual funds as a relatively low-risk method of investing in the stock market. Because mutual funds are invested in a variety of stocks, your fate is not hinged on the vicissitudes of a single company. Sloate cautions potential investors to examine a fund's previous performance, "and not just the past two years," she says. "Look at the past ten."

Another investment Sloane suggests for a woman in her thirties—making, say, $35,000 a year with $15-20,000 in assets—provides immediate material gratification as well as making long-term economic sense. "If you like going away summers, why not buy a vacation house?" she asks. "While a house is illiquid, if you buy carefully, it could appreciate over time—so you could eat your cake and have it, too."

A vacation house is not one of Sloate's own investment priorities. She managed one whole weekend off last August, and can't remember having taken a whole week's holiday since "sometime back in college." But even in college, she was hardly a slouch. Sloate briefly and intensely pursued a doctorate in American History but "burnt out," she says, after passing her orals and began looking for a job outside academia.

She landed a job on Wall Street with no background in finance, no ties except for her brother, who worked at a brokerage house, and her father, who *(Continued on page 140)*

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Your Well-Being

By Barbara Lang Stern

How to get the aid you need from today's "helping professions"

How much commitment and personal involvement do you find in dealing with teachers, nurses, counselors—those whose profession it is to help you? Reluctantly, resentfully, many of us are concluding that we have to lower our expectations. We don't have the same trust we once had; we've received impersonal, perfunctory, or poor treatment; we question whatever we're told; we don't expect the dedication we once did.

Yet while we as "consumers" feel let down, the professionals are openly admitting disillusionment, too,

"Certain feelings were considered so *un*professional and taboo that until recently they weren't acknowledged," says Christina Maslach, Ph.D., associate professor of psychology at the University of California-Berkeley and author of a revealing and useful new book, *Burnout—The Cost of Caring* (Prentice-Hall). "Ten years ago, there was nothing in print that said, 'There are times when you really dislike the people you're trying to serve or cure; you wish they would go away; you think bad and nasty things about them, maybe even do bad things because you're drained and emotionally exhausted: you're rude; you don't provide the kind of service or help you're supposed to; you simply don't care about them anymore.' Today, these feelings are being recognized because they've got to be dealt with."

How have we reached a point where the givers and recipients of help face each other as adversaries? Where mutual cynicism is capsulized by a current car bumper sticker: "Become a doctor and support a lawyer!"

"Part of the problem stems from a peculiarity of our modern, sophisticated lives: when we most need special help, care, instruction, or counseling, we most often have to put ourselves or those we love in the hands of comparative strangers," observes Professor Maslach. "In an earlier day, a simpler, smaller, more stable community, when you needed help, you turned to your kin, your neighbors, the family doctor or lawyer, the community priest, minister, rabbi, shaman, or council of elders. You turned to people who were part of your personal lifetime network, with whom you had mutual feelings, obligations, and empathy."

Today, many people mistakenly think they can buy that kind of emotional involvement and caring. Others try to generate it in occasional brief encounters. That may work in the best of circumstances, if the helper can convey interest and compassion; it doesn't work where tremendous "case loads," "patient loads," and other pressures put time at a premium and diminish the quantity and quality of contact between helper and recipient.

"I think another aspect of the problem is that our social and political leaders have given us a sense of insecurity," comments Laura J. Singer, Ed.D., marital and family therapist. "We no longer know whom to turn to. We don't feel safe and cared for on the larger scale; and the desire for a mothering caretaker becomes so great that, when we actually turn to someone for help, we crave the impossible. Then, when we don't get it, we react with the irrational rage of the child who didn't get what he or she felt entitled to."

On *both* sides anger; a sense of too little time, personal attention, appreciation, support, recognition. Surely we as individuals can take some steps, in addition to institutional changes, to find a meeting ground instead of a combat zone.

"Basically, helper and helped each need to develop the ability to set limits," says James J. Strain, M.D., professor and director of the Consultation Liaison Psychiatric Service, Mt. Sinai School of Medicine in NYC. "Ultimately, I'm going to have to set limits for myself anyway—I can see a hundred patients but I can't see two hundred—so why not set the limits where they're reasonable, and I won't end up being harmful to myself or to those around me?"

Dr. Strain points out that professionals who, like parents, have difficulty saying "enough's enough" may have been trained or socialized to be selfless, to give incessantly. Or the impulse may come from neurotic needs: "I'm never satisfied with what I do, I'm never satisfied with what you do, you'll never be happy with what I do, I've got to do more!" There may be a need to suffer because of unconscious guilt: "I do more than anybody else, I work harder, and no one loves me for it."

"Finally, setting limits means accepting the reality that I'm not the only one in the universe who can do what I'm being asked to," says Dr. Strain. "I have to tame my own omnipotence."

In a parallel way, setting limits on what we demand of helpers means accepting the reality that we're not at the center of everybody else's universe, that others experience things differently (our crisis may be their routine), and that they're not always able to come to the rescue and make everything come out right.

"All this doesn't mean a doctor has to be cold and impervious; he or she can be warm and empathic," comments Dr. Strain. "And a patient should have reasonable needs met."

The question is, "What is reasonable?" Some answers come through our asking openly: "When can I reach you? How much time do you usually spend? . . ." Individuals in the same profession differ in manner and philosophy, and the match between helper and recipient is crucial. Some people travel substantial distances to continue seeing someone who dispenses tender loving care.

"I think a patient should be able to get the information she needs and have her questions answered in a caring way," says Dr. Strain. "But if she wants substantial extra time, she should ask for a double session and say, 'Bill me for it.' That way she's being adult, not expecting something for nothing."

Dr. Strain suggests that being able to limit our demands means we can turn off our infantile desire to be loved, cared for, admired, wanted, number one—a position we subconsciously may *feel* is necessary for getting help, although intellectually we *know* we're safer with professional care that's objective. We're also better off finding our emotional support in relationships where money isn't exchanged for services.

"I know my doctor doesn't love me; but, when I'm sick or frightened, I need to be loved," says a successful Chicago lawyer, "so I sometimes ask a friend to go to the doctor's office with me, or we meet to talk over coffee afterward. That way I feel more secure medically and emotionally." ▽

MANAGING YOUR MONEY

(Continued from page 138)

had played the market for more than a decade. No matter that her arrival was accidental—she liked what she found when she got there. "Currency, stocks, bonds, life-style changes—anything that happens in the world is going to be reflected by one of the financial markets," she explains. "It's good for a highly diversified, highly intellectualized existence." After five years, Sloate, then twenty-nine, decided to open her own firm with Neil Weisman, another young analyst.

Sloate's day is long; she works, works, and for a change, does a little work. She begins at 5:15 A.M., listening to tapes during her morning workout—a regimen which includes jumping rope, push-ups, five miles on a treadmill, three weekly sessions with an exercise instructor, and, during spring and summer, sixteen miles a day on a tandem bicycle. She's at her office by 7:45, when her secretary is available to read her Quotron, a video display terminal showing the latest stock prices. She has a reader at home four nights a week, then she listens to tapes until she falls asleep. Her pace doesn't let up on weekends. Readers come in for eight hours a day Saturday and Sunday, and she listens to tapes for another eight hours.

Despite the fact that Laura Sloate is a confessed workaholic, she is hardly a one-dimensional drone. Football, basketball, and classical music number among her passions—in roughly that order. Once she gave up seats to a sold-out concert at Carnegie Hall to stay home and hear the New York Jets beat the Miami Dolphins. "It was the most important game, I couldn't miss it," she says.

But music is a serious avocation as well, and Sloate plans to fund a music scholarship. She also funds eye research, a desire spurred on by her own loss of sight.

Sloate believes both physical and fiscal well-being are crucial. "Health and money end up being the ruling principles of life," she contends. "You may say you're not interested, but you can't live without them and eventually you have to have some concern for both." ▽

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VOGUE'S

View

Elgort originals…a closet perfectionist…"Scandalous," latest "designer" film… waist, belt it!…red touches

Edited by Mary Russell

Trixie Chow getting ready for a Perry Ellis shoot. I only got to me. Chows if Trixie was there. Au 82

Grethe Holby, Choreographer + director Houston Grand Opera, I never get tired of looking at her face. Au 82.

Caroline White with fur in her hair. Each time I see her I've wanted to take her picture. Au 82

ON CAMERA AND OFF

A sampling of photographer Arthur Elgort's "stolen moments": favorite models and friends caught unawares (or mugging for the camera)—images from his private gallery of women who have personal style

Roxy Vela with cat. Au 82 I have so many good pictures of her & still wish I could take alot more!

"These are my favorite pictures," says Arthur Elgort. The pictures not glossed and glammed for a formal photo sitting, but taken off the cuff. His "stolen moments, the girl feeling like just a girl . . ." Like model Roseanne Vela, caught in an antique nightgown, cradling her cat, Kidney. Or Charly Stember, jumping off a bus in her "come to work" clothes. He's especially partial to his Vogue "getting-ready pics"—"sometimes, they're as exciting as the actual shoot!" he says. One favorite, of Leyla Basakinci (Bill Blass's public relations associate). "I asked her to sit in Bill's chair while I was setting up and said, 'Be Bill': she squared her shoulders, crossed her legs and gave me the greatest look—I stole her portrait! Tina Chow was at my place, getting ready for a Perry Ellis shoot, when I 'caught' her."

Since he usually works in carefully arranged setups. Elgort relishes the relaxed reality of these snaps: of friend Grethe Holby (her hair, her smile); of Carolina White, an artist, outside her NYC apartment. One thing's his habit, though; whenever he "steals" a picture, he always sends a print to the woman to keep!

("View" continued on page 144)

Charlie Stember jumping off the location bus. Au 82. She looks better & better year after year.

Leyla Basakinci @ the Bill Blass. It's natural for Leyla to be pulled together with ease. Her look is effortless. Au 82.

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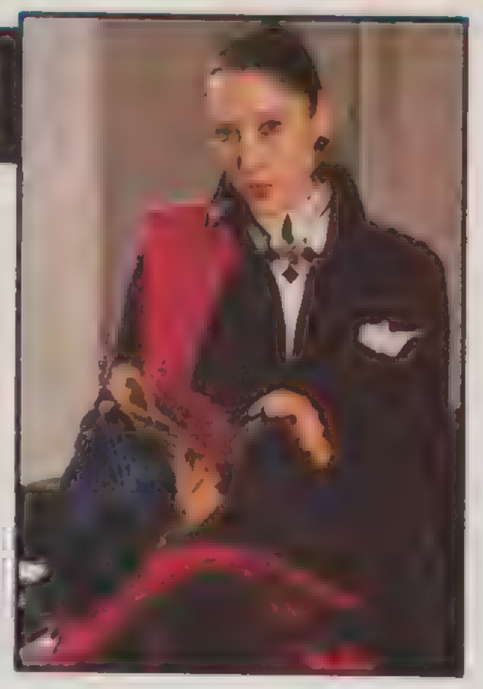
VOGUE'S

View

Super closet strategy



What counts: not how much closet space, but how you use it. Here, Marina Schiano's a-place-for-everything plan

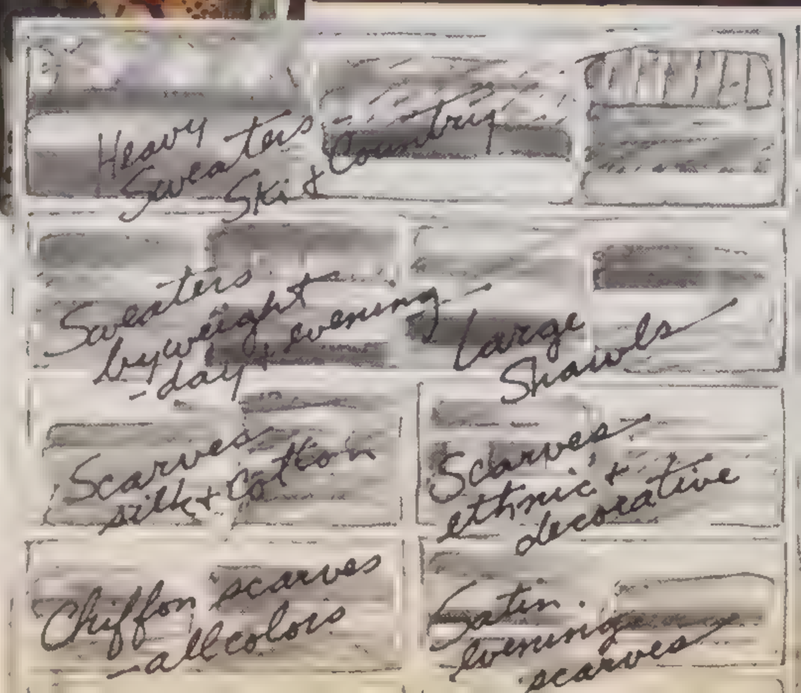
Resolved to get your house in order for the new year? Nothing gives you a sense of being organized faster than cleaning a closet. Marina Schiano, in charge of national/international public relations for Calvin Klein, and formerly U.S. representative for Yves Saint Laurent, says "To me a neat closet's part of a work discipline. I can grab things fast, get out fast if I know where everything is." And, in Marina's case, "everything" is a collection of clothes and accessories gathered from all over the world.

The trick to fitting it all in a long, narrow closet: every bit of space is used. Jackets, blouses, and skirts, arranged by color, hang on three ceiling tiers. Out-of-season clothes move up to the top tier. Long dresses and coats hang at the back, shoes on shelves. Also on shelves: sweaters—keyed by texture; shawls; scarves; even underwear. On one wall: jewelry and accessories. Earrings are clipped or screwed on to ribbon-covered hangers. Necklaces, belts, and delicate evening bags hang on pretty hooks. Bracelets are arranged like still lifes, on fabric-covered lacquer trays set on stools.

Everything's organized. Accessible. Attractive to look at. And Marina keeps it that way. "I'm a neatness maniac. Even if I come home at 3:00 A.M., I put everything back in its place."
("View" continued on page 146)

Marina Schiano, above, wearing Calvin Klein's cashmere cardigan and ivory charmeuse blouse. Below: Marina's closet. "I like to leave the door open and enjoy the way it looks," she says. "A closet is part of living space, part of a work discipline."

A close-up, above, of one of Marina's unique earring hangers—she completely covers a wire hanger by winding ribbons over it, adds a little bow. Right: Cross-section diagram of the rear closet area showing Marina's scarf organization.



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VOGUE'S

View

MOVIE DRESSING

How does a young comic get instant glamour for a film?

Pamela Stephenson is young, blond, and adored in Great Britain for her weekly TV put-ons on BBC II's *Not The Nine O'Clock News* (think of *Saturday Night Live* with a tougher—British—bite; in four just-ended *Not The Nine O'Clock News* seasons, Pamela has savaged, with seemingly equal affection, Miss World contestants, Prime Minister Margaret Thatcher, and Princess Anne). A "punker" by appearance, she says, "Life began at the moment I decided I could be extremely bad. And get away with it." She is *not* Doris Day.

For Pamela Stephenson, it all started at Krizia . . . and Fernando Sanchez

Enter the lead in *Scandalous,* a romantic comedy/mystery filming with Robert Hays and Sir John Gielgud in England now. (The movie will be released in the U.S. late this year.) How do you transform an '80s rebel into a romantic lead, a terrific-looking con-artist Carole Lombard once might have played? The problem was handed to Krizia's Mariuccia Mandelli. For *Scandalous,* Mariuccia is working a dozen total turnouts for Pamela, adapting from her spring/summer collection everything from a blouse with leather pants to a short red silk dress with a black cape.

Says Mariuccia, "For the film, Pamela has to be elegant. As a theater actress, she is mobile; she can switch from lady to sexy girl."

Answers Pamela, "I've got a real window-dummy face. That's very useful." Her hair—here, "sort of a very hairy hedgehog"—will be tamed. For love scenes, etc., Fernando Sanchez is providing lamé, velvet, silk pieces—remarkable lingerie.

At one point this fall, Pamela (who trained to be an actress in Sydney) was finishing final bits for *Superman III* (she plays Lorelei Ambrosia—a woman, reportedly, who's "voluptuous, sexy, young, and healthy"). She also was filming *Scandalous* in the English countryside, singing/starring in *Pirates of Penzance* in London by night. Her King's Road punk clothes remain. "I keep asking the people at Krizia, 'Could they manage the same thing in lime green Lurex?' But they say not."

("View" continued on page 148)

AMANDA SPOSITO

ovie clothes: Pamela Stephenson (top) working with Krizia designer Mariuccia Mandelli. The blue "petal" dress and the black leather skirt (above) are both from Krizia

Pamela's sweater from Krizia, right, says "gattone"; rough translation: "alley cat." More movie glamour? A red nightgown and marabou-trim jacket, above, from Fernando Sanchez Lingerie

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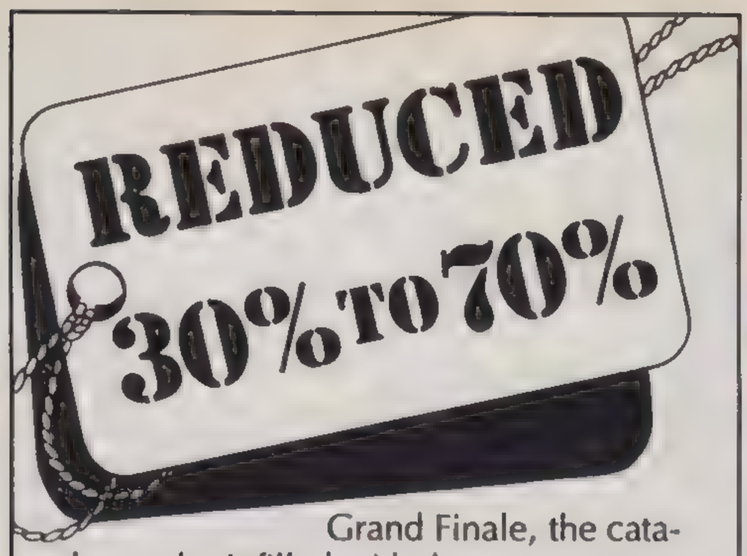

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VOGUE'S

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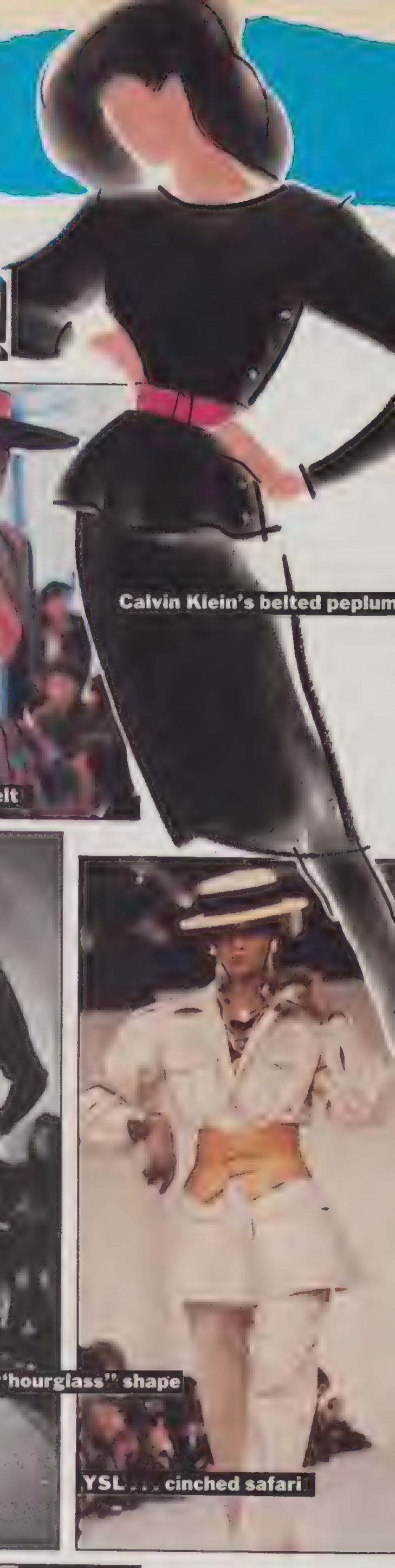

THE WAIST-BELT IT!

Fashion News: the belt around a nipped-in waist marks the most significant silhouette change for spring '82

In the European and New York spring ready-to-wear showings, the most interesting accessory was the belt. Karl Lagerfeld for Chloé "body"-shaped much of his collection using a ten-inch elasticized cinch. Saint Laurent's 1983 safari classics were cinched with a five-and-one-half-inch double-buckled contour belt in several colors.

In New York, Perry Ellis and Barry Kieselstein-Cord worked out a belt in several widths and fabrics with silver, brass, pewter, or enamel buckles as focal and proportion points for most of the Perry Ellis collection. When he didn't belt, he cut the skirts or pants with high, wide waist bands to whittle the waist. What this does is to point up the body from bosom to bottom. Jackets become shorter and skirts become tighter.

Azzedine Alaïa in Paris first cinched the waist and tightened skirts over a year ago, and the "hourglass" figure has suddenly become hot fashion news. Peplums, side buttoning, rounded "derrières" are all part of this new shape.

Women must seriously study their "mid sections" to find their own look. A rule of thumb: long upper torsos can take a wider belt and shorter jacket. Short-waisted women should wear a narrower belt with a waist-length jacket.

("View" continued page 150)

Perry Ellis' widest belt

A. Alaïa: Parisian "hourglass" shape

YSL . . . cinched safari

A chain belt over Chloé's wide cinch

It is all a matter of proportion: belts and waist-cinchers create a new fitted midriff. Jackets are shorter, skirts tighter, a perfect foil for sexy legs in high heels.

PHOTOS: MARY RUSSELL. ILLUSTRATION: MATS GUSTAVSON

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Red has become a passion everywhere. There was something red in almost every resort collection in New York. At the spring-summer ready-to-wear collections in Milan, trend-setting Italians were spotted sporting red cashmere mufflers, socks, and handbags. Models favored red lipstick and nail polish—on and off the runways. At North Beach Leather in New York and California, there's an unbeatable selection of red leather and suede. And Norma Kamali always revs up her collections with splashes of red crêpe or red sweatshirting. Other red-hot items to watch: Red sunglasses and the newest camera "to own"—the red Konica 35 millimeter automatic.

("View" continued on page 154)

Photo bottom left: ALEX CHATELAIN. Illustration: TIM SHEAFFER. Other photos: DOUG HOPKINS

Chanel's Red Lip Rouge

Antron Lycra unitard, Flexatard Unitard Design by Gilda Marx

Zoran's red cashmere muffler over black

Pump by Walter Steiger Madison Avenue, NYC

Roughwear by Ralph Lauren: red "parachute" dress

Arianna Puccini's patent leather handbag

North Beach Leather's red leather jeans

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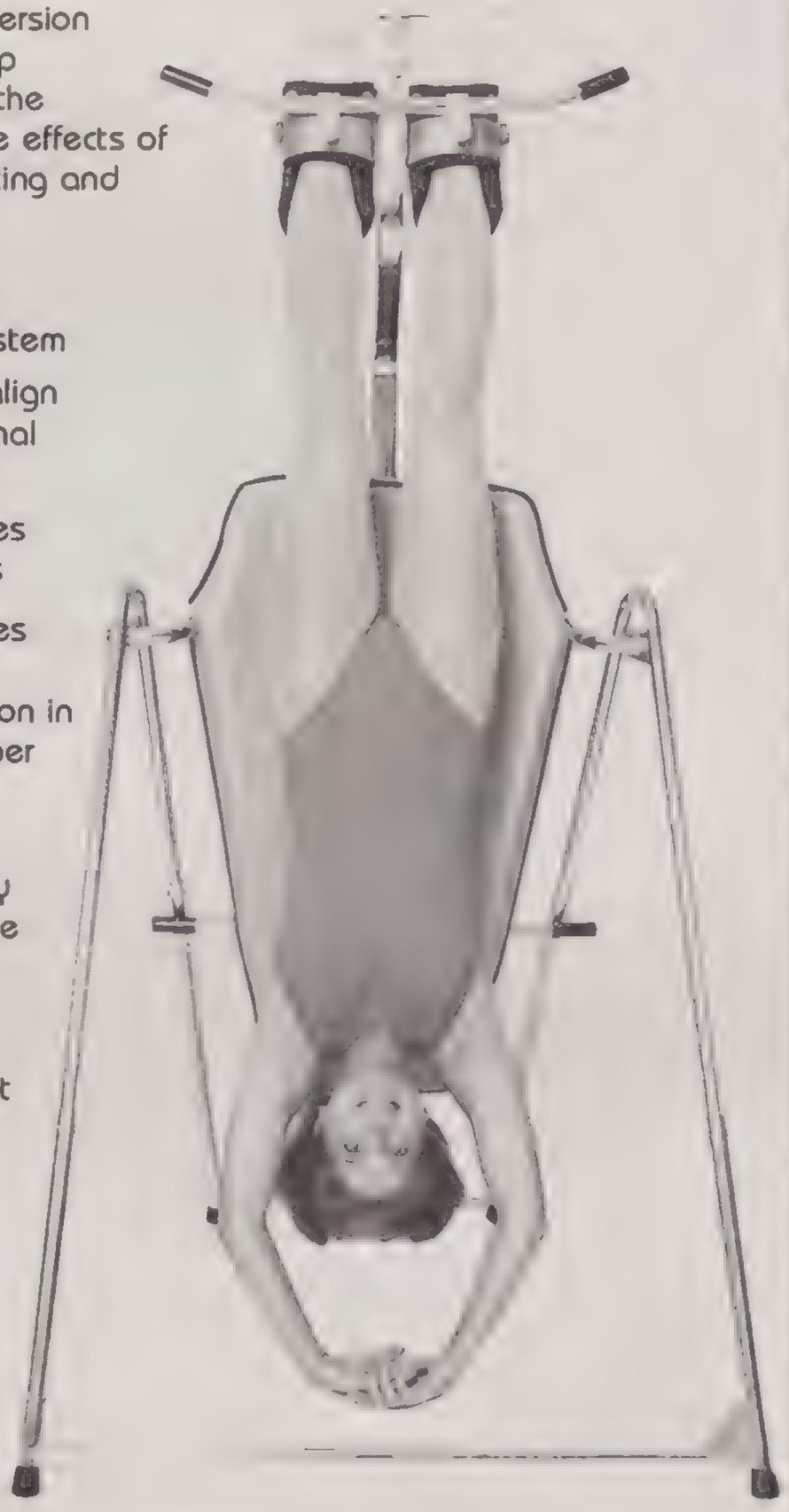

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View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

American sportswear: finding the best of it ...easy-change charm ...what's coming? men's/women's...new shoes, stockings, tops

What's coming? This spring, you'll find more clothes for evening—flirty short dresses, long dresses, evening pieces—than you've seen before; and much of this nighttime dressing, interestingly, is in fabrics—satin, velvet, lamé, colorful silks—you associate with fall. At a time when many designers are concentrating on night and "dressed" day clothes, much of the best casual—very-American—sportswear thinking is being funneled into "weekend wear," "active," and wholly sportswear collections. One of the best looking spring skirts, for example, is at Calvin Klein Activewear: a narrow, precisely tailored black cotton-linen skirt: very far from "sweats." . . . Sleevelessness—as a fashion point—is turning up often: in knit tank tops, at times layered one over another . . . in a neat nighttime sleeveless black dress at Ferre . . . as more relaxed sorts of sleeveless tops and dresses from Zoran. You see denim and cotton knit vests in active sportswear lines; precise men's vests and gilets were everywhere in Milan. One of the best looks? At Fendi, a tight vest with a Spencer jacket and pants, the vest worn just over skin.

People are talking about . . . Call it co-ed dressing or menswear for women: What's interesting now isn't only that women's designers are also doing menswear collections but that they're often showing those men's and women's pieces together on the runway; and a woman, this season, may often want to reach for those menswear things. At Perry Ellis, men's linen duster coats belt, with great style, on a woman; his men's sweaters in bright colors take on special charm when they're clearly oversized. At Williwear, Willi Smith's pastel double-breasted men's blazers have the ease this spring that a woman may be missing in a season of fitted suits.

Today men and women, it seems, shop together in large numbers; increasingly, a number of designers are focusing in on what works for both. From Basco, Adri, Zoran, Comme des Garçons, or Mary Jane Marcasiano, now, you find pants, tops, and jackets for men and women that may be essentially—or exactly—the same. The idea? At its best, not unisex dressing; simply the reality of the ways, on different days, you want to dress.

"The key to midwinter dressing? State of mind... and changing the way you feel in clothes"

Among all the fashion ideas that are in the air for spring, one of the most attractive, clearly, is changing a look with some wonderful stockings. Designers are working with amusing, colorful, fetching tights—in lace or with printed dots or small geometrics. You find white tights with discreet black dots, red stockings printed with small black squares, pastel-printed sheers that, on your legs, seem almost like cosmetics. For spring, more stockings are screen-printed than embroidered or crocheted; there's usually some humor involved. They're an instant change. . . . What's coming back, looking new again? To a number of designers, it seems, wedge-heel shoes: Not the Carmen Miranda kind but flirty, highly finished ones—ankle-strapped high white-leather wedges at Yves Saint Laurent . . . or ruffled-satin evening ones, new this season from Walter Steiger. At Milan collections, Giorgio Armani, for one, showed low-wedge shoes with spring suits; he put black-and-red, almost architectural-looking wedges, say, with red stockings. In Milan, for the most part, wedge-heel shoes were low and narrow, highly feminine; something a woman could stride in. . . .

The key to midwinter dressing may well be state-of-mind: changing the way you feel in clothes rather than changing items or switching away from the clothes that work. Here, from a (highly informal) fashion poll, a consensus of some charming bits—to beat midwinter: lace stockings showing beneath classic flannel trousers . . . red stockings put with a black suit and black patent shoes . . . a lace chiffon scarf tied in a big bow at the neck . . . gold jewelry played off with silver . . . a starched collar turned up and held with a pin. Look at certain items—red knitted gloves, bright boots (whether they're semi-punk or child-like rubber galoshes), lace pocket handkerchiefs, delicate stud earrings: they're small pleasures . . . and provide a change.

—KATHLEEN MADDEN

The favorite fashion accessory of the moment? If you judge by what came down the runway with clothes for spring, sunglasses sales will soon be soaring; and the top choices seem to be black wraparounds or the sort of sunglasses worn by 1950s movie stars. Frames often turn up in the corners somewhat, like cats' eyes; some come in bright colors. At Paris spring collections, French fashion editors often made sunglasses part of their "uniform": Always, black-lensed glasses worn with their black clothes. . . . In a season when, perhaps, you see less emphasis on jewelry than in some others, there are still great-looking bracelets, and some of the best are chain-link bracelets: oversized links, in gold or silver, shiny or sandblasted. Some silver-link bracelets come studded with huge cabochon colored stones. . . . Remarkable reading: *American Beauty*, by historian/feminist Lois Banner, to be published next month by Alfred A. Knopf. Focusing mostly on American women in the nineteenth century, it traces the evolution not just of popular styles in clothes but of women's whole appearance, even body shapes. . . . In terms of creating clothes for the way women live now, Gloria Sachs has a remarkable assignment: She's been asked to design a new habit for the Sisters of the Good Shepherd. As a working woman, Gloria Sachs was told, she would understand these other working women's needs.

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CHANGE IN FASHION— WHEN THE SUBJECT IS

WHAT TO KNOW FAST, WHAT TO AVOID... AND WHAT TO SIMPLY ENJOY

There's no question that there are certain key changes in fashion to start off the year. Change, in fact, may be one of the most overworked words you'll be hearing. But what's equally true: it's a word whose "weight" has shifted—it is no longer the all-or-nothing proposition it once was. The reason: Our attitudes have shifted and we realize that being receptive to change doesn't always mean being totally convinced. No one starts over from season to season; no one feels compelled to go all the way with change: we can take as much or as little of the news as suits our lives.

And, more importantly, the most significant changes are those we make ourselves no matter what the news. The difference of a haircut—one that not only looks better but one that frees up your time . . . the difference a sound, effective fitness routine makes . . . the difference between being "in" and "out" of shape (especially this season) . . . the difference when you finally organize your appointment book and/or your closet—all of these are vital, fundamental to the way you look, to the way you move, to the way you feel and feel about yourself . . . and they are all differences you make yourself. This is a good time to be reminded of that fact—now, when the season's changes are being put into perspective. With that as a base, the next step is knowing the best of those changes, which allows you to be properly selective. And the best examples of the news—the changes to watch—are the subjects of this issue . . .

The biggest change—in silhouette: what began last fall as narrowness has evolved into definite shape. A shape that starts with line at the shoulder, with smallness through the torso, a strong emphasis on the waist, a roundness at the hip. The waistline is the key—again and again, it becomes the focus of attention, the effect achieved in a variety of ways: with a belt—whether to reinforce a fitted shape or to create that shape—with a jacket that stops at the waist, with a little waist-length vest, with a top that ends in a peplum or one you belt into a peplum, with a pair of high-waisted pants.

As a way of finishing a look for day, the jacket idea continues . . . with new variations. There are very short, very shaped jackets, often double-breasted . . . and short, soft blouson jackets—both of which hit at the waist. At the other extreme—a man's oversized jacket which could, indeed, be borrowed from a man, bought in a boys' department, or have that kind of scale built right in. What makes the difference: the way it's worn—over something narrow, and the way it's belted-in sharply to give it a new shape.

With any jacket, you're more likely to see a skirt rather than pants—a skirt that's shorter, leggier, narrower. When you do see pants: there are classic trousers and there are pants with a new softness on top, a slight tapering to the leg. The newest shape: the high-waisted pants—with a very wide waistband that's belted for even further definition.

Nothing changes a look faster than the right accessory; that's a given. But this year accessories have really come into their own: in fact, if you were only going to buy one new thing for spring, that one thing would be a wider belt—a belt that can change the look, the shape of anything you own, old and new. A guideline here—the wider the belt, the softer it should be—or you'll literally feel the pinch. The widest—elasticized for softness—can measure up to ten inches.

An equally strong look changer: any of the new stockings. Stockings in never-before lacy, geometric, and dotted patterns . . . in white, white with color, bright color. They are instant updaters—even the most classic black gabardine trousers take on a whole new slant when you slip red lace stockings underneath. And the shoe that goes with them: a shaped high-heeled pump in color or in white with color. (A second guideline: switch to a flat or to a running shoe for serious walking.)

Newest "fashion" accessory: a bare little under-top—a camisole or spare crewneck T-shirt or tank top that slides under jackets, even under other tops. It's a top that always reveals a little more—cut lower at the neckline, under the arm, smaller on the body.

Knitting becomes an alternate, softer way of dressing right across the board. There is a whole new world of knits that are not bulky, homespun-looking, but flatter, sophisticated knits that appear in a number of ways from classic cashmere pieces—spare, pure—to a new two-piece dress in knit to the wit of trompe l'oeil sweaters. Knitting is, as always, a softener of shape; and if you're thinking about trying something such as a peplum top, for example, if you try it in cashmere, it will be that much easier.

The change at night is unmistakable, a change that follows the shape, the smallness of day dressing—even to the look of peplum tops and narrow skirts—and follows the direction of black and black-and-white for coloring. Everything is closer to the body, leggier. There are wonderful short dresses—un-pompous, unaffected, but totally festive—whether ruffled and short or body-skimming, narrow chemise shapes. And if you do see a longer skirt, it is extra-narrow; very much the opposite of any big "gown." The luxury—and there is an all-out luxury—comes from the standout textures and fabrics . . . from lace . . . from silk organza . . . from satin . . . and from a subtle but effective use of dazzle: the gold piping on a black ruffled top, a rhinestone-striped peplum top.

A good rule this season: if it doesn't *feel* right, it probably isn't right . . . which leads to the whole question of fit and proportion—both, with a new meaning. There is a considerable difference between something that's shaped and something that's simply too tight—you should never feel squeezed or locked into anything. It becomes not a matter of size—something that's become more and more meaningless—but one of proportion. Suddenly, you may find yourself too short- or long-waisted for certain clothes: a peplum or a waistline may hit you in the wrong place. The simple truth: Everyone can't wear everything this season—sometimes a change to a larger size is enough; sometimes to a different version of the shape. Let a good mirror and a little common sense be your guides. And one of the most important looks—in a rear-view mirror: with jackets that stop short at the waist and with narrowness below, there are no "hiding places."

It *is* a season of change, but how you get at that change is up to you. And while it isn't a moment for pieces dressing, there are certain pieces that are going to bring change home faster, more easily, and with more enjoyment: a new wider belt, a blouson, polka-dotted stockings, an oversized jacket to belt, a narrow suede skirt. Any of the above is enough to give you the feeling of change.

More of the difference: not only in the number of ways to look, but in the number of places to look. There are no boundaries, no barriers where fashion is concerned today—change is pervasive; news is pervasive. And you can choose the best examples—the best in the world, literally—starting on the next page . . .

Go for

the Best

The changes that are happening in fashion are happening everywhere: fashion news has become universal . . . and new fashion ideas, universally accepted. What's good is good wherever it exists. And on these pages, the looks that count from top designers in New York, Paris, Milan, London . . . the looks that symbolize the season's key changes . . . and signal changes still to come—each, the best of its kind . . . the world's best . . .

New thoughts on knitting. Best examples, *left,* the finale at Perry Ellis with his whimsical, trompe l'oeil sweaters. Perry Ellis details, stores, last pages.

The perfect coat-dress, *right*—and a shape to watch: narrow, double-breasted, in navy wool gabardine (fabric, Besson). . . unmistakably Saint Laurent. Saint Laurent Rive Gauche. About $795. Late Jan. at Saks Fifth Avenue; Saint Laurent Rive Gauche Boutique, Short Hills NJ and Palm Springs CA; Frost Bros.; I. Magnin. These eighteen pages, all makeup by Alberto Fava. Hair, left, Garren of Garren, New York; right, John Sahag. Details, stores last pages. . . . *Beauty Note:* Unmistakable—the emphatic take on eyes, in contrast to paler skin, a neutral mouth. From Charles of the Ritz, Champagne, Roses & Caviar shadows, accented with Perfectly Cobalt.

A different knitting, a different kind of layering, *left,* and the softness, the ease that's a given at Geoffrey Beene: his V-neck navy wool jersey tunic—its shorter sleeves rolled over a long-sleeved striped linen "T-shirt"—and a narrow, navy wool gabardine skirt. It may be the most relaxed suit anywhere this spring! Tunic, Jasco Fabrics. About $1370. February at Saks Fifth Avenue; Nan Duskin; Jacobson's; Balliet's.

Go for the Best

There are sweaters . . . and there are sweaters at Perry Ellis—that much more inviting, that much more inventive. *Right,* his navy cotton knit turtleneck with a sleeve of intarsia "bracelets" (about $220). And his new-shape, high-waisted soft pants, here in navy linen with the added emphasis of his signature five-inch belt.About $160. Mid-February at Henri Bendel; Coco, Nashville TN; Ultimo, Chicago; Balliet's; Lou Lattimore, Dallas. Hair, both pages, Garren of Garren, New York. Details, last pages.... *Beauty Note:* Soft colors, lightly silver shimmered. *Left,* Lancôme's Chinchilla on lids iced with Lumière, Moonlite liner under lower lashes. A pinker version, *right,* from Lancôme. For eyes, Chinchilla highlighted with Lavandou; Freesia on the lips.

Arthur Elgort

Go for the Best

To make the point: of the waist, of the body--the short, shaped jacket. At Calvin Klein, *near right,* a very short, very small double-breasted jacket in brown-and-white linen "tweed" (about $310). Here, as a suit jacket over his classic ivory flannel trousers (about $190) and a high-collared satin-stripe white linen blouse (about $220). February at Saks Fifth Avenue, NYC; Kreeger's, New Orleans; Hudson's; May D & F, Denver; Macy's, San Francisco.

Key coat of the season—a trench coat—with a luxurious, oversized scale, a softness. The most luxurious, *far right,* from Gianfranco Ferre in ivory suede and poplin (about $1800). Over equally luxurious pieces: a deeply-V'd pullover in white silk and cashmere (about $300), high-waisted polished cotton trousers (about $700)—a very sophisticated kind of casual. Mid-January turnout at Bergdorf Goodman. Coat at Ultimo, Chicago; Neiman-Marcus; Wilkes Bashford, San Francisco; Amen Wardy, Newport Beach CA. Hair, *near right,* Garren of Garren, New York; *opposite,* John Sahag. Details, last pages this issue.

Arthur Elgort

Go for the Real

...rrific version of the short-jacket suit, *opposite*—...ersey; the jacket soft, collarless, lightly shaped. ...son narrow but with an easy top. Fabric, Jasco. ...as a tucked front, a tiny trompe l'oeil bow. About ...aghenti. Available mid-February at Altman's; Cyr-...A; Rich's; Jacobson's; Balliet's; Frost Bros. . . . And ...ndled now in modern, more sophisticated ways, is ...eristic of the season. *This page:* Mario Valentino's wonderful top of suede has the "look" of a black vest (vests are everywhere) over a white collarless dinner shirt. About $630. You see it as he showed it—over a mid-calf suede wrap ... with the very high waist that's key in these waist-oriented looks. About $630. Saks Fifth Avenue; Ultimo, Chicago; Neiman-Marcus; Lin... Lee, Beverly Hills; I. Magnin. Hair, Garren of Garren, New York. Detail... more stores, last pages . . . . *Beauty Note:* Now deep lip color like Diane Von Furstenberg's Coconut Mauve, *opposite,* with X-C... for shimmer.

Arthur Elgort

Go for the Best

The standout small short jackets—not strict, not sharp-edged—but with a softness, a roundness that's very appealing. Beyond the jackets, what sets these suits apart—the black-and-white ("color" of the year); their new narrow lines; their day/night versatility; the charm of the pieces that you wear underneath.

Opposite page: Emanuel Ungaro's easy shouldered, dolman-sleeved, shaped at the waist wool jacket (about $625) over a small silk tank top (about $225) and a slim, mid-calf wool/cotton skirt (about $425). February at Emanuel Ungaro Boutiques NYC; Palm Beach; Bal Harbour; Houston. Also at Rich's; Michelle's, British Columbia. . . . *Beauty Note:* More day/night versatility: Start the day with a rich mouth color like Prescriptives Capucine Sport Lipstick, *opposite*. At night, add a shimmer of Gold Opalescence. . . . And from Saint Laurent Rive Gauche, *this page*, an above-the-waist linen jacket, very small and narrow (about $350) over a cotton knit halter (about $135), a straight knee-length skirt (about $245). Late February at Saint Laurent Rive Gauche Boutique Femme, NYC. Saint Laurent Rive Gauche Boutiques Washington DC; San Francisco and Beverly Hills. Hair, John Sahag. Details, see last pages.

Arthur Elgort

Go for the Best

Now, the news: different coat proportions . . . and soft knitting . . . the news of black. All the news, *left,* at Sonia Rykiel: soft-layered, narrow-falling wool jersey pieces. Her thigh-grazing 3/4 length cardigan-coat (about $410) and long, matching jacket (about $350) with narrowness underneath—a straight, knee-length skirt (about $140), wool/angora knit V'd tank top (about $195). Turnout mid-January, Henri Bendel; Capriccio, Scottsdale AZ. Coat, skirt, camisole, Added Touch, Pittsburgh; Marshall Field's. Jacket, skirt, camisole, Sakowitz. Jacket, skirt, Liberty House of Hawaii. Hair, John Sahag.

And, where narrowness—and a coat—carry the look, *right:* Gianni Versace's wonderful, short cotton coat in a pivotal new shape, in a key new length—rounded through the shoulders, buttoned narrow below, just 7/8 long. With its own matching skirt—and, something to watch, a top that's barer—a small-fitting matching tank. Fabric, Borgomaneri. Turnout, about $900. Mid-January at Jimmy's, Brooklyn; Claire Pearone, Troy MI; Marshall Field's; Robinson's, California. Hair, Garren of Garren, New York. Details, more stores, see last pages this issue.

Arthur Elgort

Go for the Best

The softest suit anywhere, the widest belt anywhere—a unique interpretation of shape at Chloé, *right:* Karl Lagerfeld's double jackets—each, soft, loose, rounded, over a new-shape skirt that's soft pleated from the hip . . . everything in an attractive play of cream and taupe wool stripes, with a soft little white silk tank top underneath. Another difference—the impact—in his waist-focusing nine-inch wide elasticized suede belt. Suit, about $2290. Tank top, about $195. Turnout late February at Saks Fifth Avenue, NYC; Neiman-Marcus. Suit at Marshall Field's. Hair, Garren of Garren, New York.

And, *right,* two key effects: the short jacket and double belting. Giorgio Armani's knockout blouson in khaki wool/silk over a plaid wool/linen skirt, checked silk blouse . . . one belt at the waist, one at the hip. Jacket and skirt, about $910. Blouse, about $410. Late February at Bergdorf Goodman; Burdines; Ultimo, Chicago; Harzfelds; Sakowitz; Macy's, San Francisco. Details, last pages. Hair, John Sahag. . . . *Beauty Note:* The makeup here, from Merle Norman, a key effect in itself. On eyes, Copper Opal and Delaware Peach shadows, Black Kohl liner; the mouth colored with Bronze, lightened with Candescent Pearl eyeshadow.

Go for the Best

Another of the season's key looks—another way to make the most of the waist—a small top that can be belted and peplumed, *opposite page*. Here, from Jean Muir in the softest black leather, with full bell sleeves, simple rounded neck. And a silver-buckled belt, straight black skirt. Top, about $875. Skirt, about $850. February at Henri Bendel; Linda Dresner, Troy MI; Amen Wardy, Newport Beach CA; Regine, Los Angeles; Wilkes Bashford, San Francisco; Creeds, Canada. . . . In a season of black and white, when you *do* see color—it's irresistible, *above*: Bill Blass's vibrant yellow crêpe "polo shirt" dress—belted, deep dolman sleeves, with pale blue cuffs and collar, plus bicolored trim inside collar and front placket. About $1100. February at Martha; Nan Duskin; John Baldwin; Neiman-Marcus; Balliet's; I. Magnin. Details, more stores, last pages. Hair, Garren of Garren, New York. . . . *Beauty Note*: Contrast for bright-color clothes — Maybelline's cream Brush / Blush in Soft Spice shimmer.

Arthur Elgort

Go for the Best

Sometimes, it's the delight of color all the way, *opposite page:* At Sonia Rykiel in brilliant candy-pink—her soft, full-cut wool and angora knit culottes to mid-calf and matching top with bateau neckline. For built-in waist emphasis—an attached beige knit sash to tie softly. Culottes, about $300; top, about $280. At Bloomingdale's; Hattie, Birmingham MI; Marshall Field's; I. Magnin in Palo Alto and in Seattle. . . .

It's the cobalt blue that gives Calvin Klein's newest shape—his signature peplum—special appeal, *right.* You'll see it later in this issue—as a cashmere sweater; here the most luxurious way—in silk satin crêpe with rhinestone buttons, over a narrow silk satin black skirt that buttons all the way down the side. Turnout, about $900. Late February at Bergdorf Goodman; Saks-Jandel; Balliet's; Neiman-Marcus; I. Magnin. Hair: Garren of Garren, New York. Fashion details, see last pages.

Arthur Elgort

Evenings...pleasure perfect

What stands out at night right now: a new sense of femininity, a new smallness of shape. It starts, on Anette Stai, with a change in fabric—the alluring force, *left,* behind Geoffrey Beene's floral lace tunic of a dress . . . in black and white—another key element at night. About $1690. March at Martha; Cyreld, Brookline MA; Sandy Austin, Lafayette LA; Jacobson's; Neiman-Marcus. . . . *Above:* Another change you'll see at night—more bareness, more body-awareness . . . Valentino Boutique's enticing strapless dress, with a circle-sequined skirt that wraps like a sarong—hugs the body—the narrowest of the narrow skirts anywhere! Of silk, about $3990. March at Bergdorf Goodman; Valentino Boutique, Washington DC; Martha, Palm Beach and Bal Harbour; Neiman-Marcus; Sakowitz; Amen Wardy, Newport Beach CA. Hair: Garren of Garren, New York; make-up, George Newell. Details, more stores, last pages.

Hiro

For evening: the impact that comes from unmistakably feminine fabrics and shapes . . . you see how irresistible it can be on Roseanne Vela, *above:* Oscar de la Renta's little black dress—tiers of ruffles in a silk organza fabric that shines and shimmers and delights! About $950. More shine: the small, sequined "bolero" jacket. About $2500. Late February at Altman's; Lillie Rubin-South & West; Cyreld, Brookline MA; Sakowitz. . . . *Right:* Mary McFadden's black shimmery silk organza top that spills in soft gold-edged ruffles over one shoulder, bares the other, flares out over her narrow signature-pleated skirt. About $1700. Top, Abraham fabric. Late January at Saks Fifth Avenue; John Wanamaker; Martha, Palm Beach and Bal Harbour; Neiman-Marcus; I. Magnin. To order at Balliet's. Hair: Louis Alonzo of Pipino-Buccheri; makeup, George Newell. Fashion and accessory details, see next to last pages.

Hiro

Evenings... Pleasure perfect

So nice to come home to: ComRo IB—a computerized robot designed by Jerome Hamlin, ComRo Inc, NYC. It cleans the house, cooks the dinner (by remote control), greets you with a friendly hello. and more! The 18k bracelets: The Caviar Collection from Barry Kieselstein-Cord Henri Bendel. Tiffany goblet. Manicure, Josephine Allen of Il-makiage. . . . *Beauty Note:* Something else that works—a simplified, personalized skin-care system. One of the best: Clinique's—and one of their best soothers—Greaseless Body Lotion.

what really works...

... a helping hand

from the right kind of friend! — a modern solution to a modern dilemma: that of having too much to do and too little time to do it in. On these twenty pages, things that work—and work hard — clothes and accessories that make a difference ... that change a look...

Penn

what really works...

The key to all of these changes and to a modern active wardrobe: the fact that the clothes are, for the most part, looks in pieces. Separate, movable pieces. And all it takes to make a difference is one new piece — one new thing — provided it's the right thing...

Always in demand: things you know will come through for you. One of them, the kind of top that carries a look. And the newest—the newest shape—Calvin Klein's charming peplumed cashmere sweater . . . small, side-buttoned, with added waist emphasis in his red snake belt. Here, over a narrow black wool gabardine skirt. Something else to count on—for endless around-the-house chores and for good company—the "Little Brother" robot, from Scantrak Corporation. Sweater, about $220. Bonwit Teller; Kaufmann's; Saks-Jandel; Hudson's. Here and the next eight pages: hair, Louis Alonzo of Pipino-Buccheri; makeup, Wesley Dunn for Garren, New York. Accessories, details, last pages.

Denis Piel

Some of the best new working elements: a wide belt, one that changes the shape—and the look — of everything it goes with . . . a new-shaped peplum top or a top with an oversized menswear scale (both of which take the above-mentioned belt) . . . a narrow, narrow skirt . . . high-heeled pumps — in color — with patterned stockings...

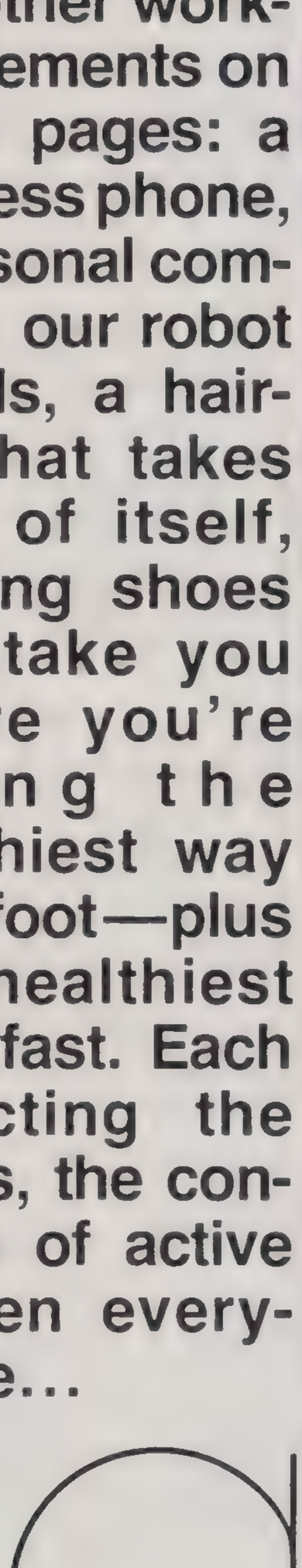
Nothing works harder this season than a good-looking, gutsy, wide belt. Case in point: the five-inch-wide silver-buckled belt here—it has the kind of scale that changes the shape, changes the look of this Norma Kamali "classic" . . . and that's only the beginning. Barry Kieselstein-Cord leather belt. Bergdorf Goodman; Ultimo, Chicago; Neiman-Marcus; Maxfield, Los Angeles; Wilkes Bashford, San Francisco. Fashion details, stores, last pages. . . . *Beauty Note:* Makeup that works harder—makeup with staying power. From L'Oréal, long-lasting eye colors: Bambou with Raisin, Kohl-Kajal liner in Violine. Plus L'Oréal Set—to give hair control that lasts.

Denis Piel

what really works...

what really works...

The other working elements on these pages: a cordless phone, a personal computer, our robot friends, a haircut that takes care of itself, running shoes that take you where you're going the healthiest way —on foot—plus the healthiest breakfast. Each reflecting the needs, the concerns of active women everywhere...



n endearing household "mechanical" like this—"Big Al"—to make life just a little easier. And, the reality of a way of dressing that makes life easier: no fashion exaggerations, no gimmicks, nothing but style. Here in a new, very attractive kind of "suit" from OMO Norma Kamali, that starts with a perfectly shaped shirt—the perfect top to go for, with anything: her black wool gabardine safari shirt, belted here in black lizard, and cut a little bigger, a little easier. About $385. The matching knee-length skirt, about $260. OMO Norma Kamali Boutique, NYC; Neiman Marcus, Beverly Hills. "Big Al," courtesy of Scantrak Corp. Fashion and accessory details, see last pages.

what really works...

o matter who's "watching" you, you want a finished look. The fastest way to get it: a dress. Adele Simpson's classic linen coatdress, *opposite far left,* with this-minute snap: a menswear plaid pattern, a soft but narrower line, a belt to bring it close to the body. About $340. Elizabeth Arden Salons; John Wanamaker; Garfinckel's; Montaldo's; Neiman-Marcus; Nordstrom, Seattle. Robots courtesy of Scantrak Corporation . . . Calvin Klein's black cashmere sweater, *near left,* the one to count on—shawl-collared, accented by big buttons, lightweight enough to belt to a peplum, exciting enough to have "presence." About $380. Here over wool flannel trousers. About $190. Late January at Altman's; Garfinckel's; Montaldo's; Gidding-Jenny; Perkins Shearer, Denver. . . .Unencumbered is better! A cordless telephone. A "nothing-extra" navy gabardine suit, *above,* with a slimmer jacket (about $240), perfect trousers (about $152), a lace-touched linen blouse (about $112). By Bill Blass for Blassport. Altman's; Hudson's; I. Magnin. Details, more stores, see last pages.

Nothing goes as far as a good jacket. Now: buy it in the boys' department, borrow it from a friend, but have it in a menswear pattern, softer-shouldered, bigger scaled, shaped by a belt. OMO Norma Kamali's black-and-white small houndstooth check (about $550) *opposite,* for example. And wear it over her straight black skirt of wool gabardine (about $260), over anything. OMO Norma Kamali Boutique, NYC; Neiman-Marcus, Beverly Hills. . . . To get at the news, get a finished look without a big fashion "message": Zoran's wonderful oversized pieces, *above.* In familiar grey cashmere/wool flannel—with a difference. A racier, unconstructed jacket (about $450); pants you just pull on (about $350); and a grey cashmere sweater that's a soft, bateau-necked blouson (about $340). For more dash: an ivory cashmere muffler. Saks Fifth Avenue; Zoran, Washington DC; Jackson Graves, Minneapolis MN; Linda Dresner, Troy MI; I. Magnin. On attaché: Santos watch, Les Must de Cartier. . . . *Beauty Note:* Active hands have high visibility, and nail care's a must. Vidal Sassoon's new collection includes Ridge Filler and Cuticle Treatment. Details, last pages.

what really works...

his season, one of the pieces that makes a real change—that instantly pinpoints the news—a narrow-shaped skirt, above-the-knee, lean, leggy. And one that works, *left:* Azzedine Alaïa's brown suede back-wrap. About $575. Late January at Bergdorf Goodman. With it here, for getting around fast—but sensibly—a real running shoe: sleek, red-laced black Etonics. . . . Another new, narrowed skirt shape, from Perry Ellis, *right:* his back-buttoned grey linen, here with a wide belt, and the surprise of color—purple-striped stockings and high-heeled wine shoes. With his classic blue oxford shirt, about $56. Skirt, about $120. Bloomingdale's; Saks-Jandel; Jacobson's; Marshall Field's; Balliet's.; Eaton's, Canada. Fashion details, last pages.

By power, we mean fuel to get you started, keep you going: People who eat breakfast perform better—physically and mentally—are more alert, less fatigued, and more weight-stable; but, for most adults and more women than men, breakfast is a hit-or-miss meal.

Ideally, breakfast should provide a quarter of the day's calories and nutrients. Power-packed—and fast: ready-to-eat cereals (cereal eaters come closest to meeting their Recommended Daily Allowances) . . . or the liquid breakfasts—kiwi and tomato—here. All they take: minutes and a blender (page 262).

Nutritionists say traditional bacon/egg/buttered toast breakfasts are too high in fat, as are the sugary commercial breakfast drinks, and that the doughnut-and-coffee staple, "yo-yoing" blood-glucose levels, is as bad as no breakfast at all.

One of the healthiest, growing trends: towards business breakfasts, fast replacing business lunches and dinners among the high-powered. Boosting the business benefits—fewer phone calls, less expensive, speedy—are the health benefits: no alcohol, the chance to sit down to what's nutritionally your most important meal of the day.

energy

what really works...

"Power" breakfast by the glass: a fast start to a fast day—more efficient than a business lunch...

The basis, the secret for ongoing good looks and stamina that never quits: *replenishment* . . . A fast, nutritious breakfast—such as one of the liquid meals here—gets you going in the morning. At night, get the most out of your time with a treatment that restores skin as you sleep—Estée Lauder's Night Repair Cellular Recovery Complex. Hair, John Sahag; makeup, Linda Cantello; Manicure, Dinmar Salon, NYC. Stephen Dweck earrings. Details, see next to last pages.

Denis Piel

what really works...

Today we have less time to spend on ourselves . . . our hair included. Yet we demand that our looks keep pace with our lives. The basis—the starting point—where hair is concerned is having the right cut . . . a cut that moves into shape *fast*, that provides a look, a line, a style . . . and *holds* it, through meetings, exercise class, even rain! That's the principle behind John Sahag's new cut, at right, a cut individually layered for hair's weight and texture. It's a cut that requires no further curl, no further "work": you can "add" for evening—curl sections, give the top more height, use a setting lotion or gel—but it's possible to wash hair in morning, dry it, and leave "as is." Which is precisely the kind of maintenance-free cut everyone wants—needs—today. In fact, experts say; if you spend more than half an hour on your hair—and that includes washing/drying time—you have the wrong cut for your hair type.

One of the best options for hair this year is the classic blunt cut—from the shortest version, a little cap coming just under the ear, to just below the jaw. The difference: a little layering cut into sides or along bangs for softness. Another option, this one offering the kind of real day-into-night versatility women look for today: *double*-cut hair, blunt cut and longer in back, with sides, front layered to achieve two different styles on one head . . . so *(Continued on page 262)*

The way you look has never been more important. And one essential is a good haircut . . . it holds a line, a look...it makes all the difference!

For the modern woman, the ultimate service: a haircut in her office. Here, done by John Sahag—washed, air-dried, *then* layered strand by strand, "to catch hair's movement, suit hair's texture." The result: hair that works—whatever you're doing, whatever you're wearing—all you add is a touch of makeup. Here, it's Revlon's Pure Radiance allover powder, also mixed on lips with Champagne Opal lipgloss. Makeup, Linda Cantello. Bracelets, Isaac Manevitz for Ben-Amun. Earrings, Stephen Dweck. Details, last pages.

what really works...

BUTTERRICK PATTERN # 4697

Sometimes what looks, works, feels best for an active day is: a dress. Nothing to think about, assemble—the finish is built in. The most attractive, modern dress to have, to sew: with a leaner line, body-close but unrestricting; fabric soft enough to belt; no gimmicks. . . . *Above:* How pretty "businesslike" can be: seasonless beige wool gabardine with a deep front pleat, a flattering collar. Butterick Pattern # 4697. Roger La Viale fabric. Concord watch. Hair, Louis Alonzo of Pipino-Buccheri; makeup, Wesley Dunn for Garren, New York. . . . *Right:* You haven't seen a coat-dress like this before. The news of menswear striping, brown/blue/beige in a soft, lightweight wool; asymmetric buttons left open for legginess; a collar that frames the face. Chloé Vogue Paris Original Pattern # 2855. Arthur Zeiler Woolens. Hair, John Sahag; makeup, Linda Cantello. Details, sewing tips, stores, last pages.

VOGUE PATTERNS

VOGUE PATTERN #2855

Denis Piel

ALL HAIL The

On location with the very model of a major movie musical

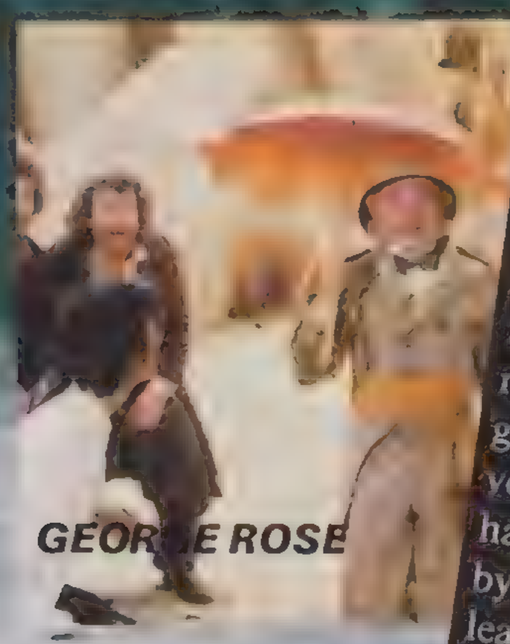
BY HOLLY BRUBACH

From the vantage point of London, where Gilbert and Sullivan's *The Pirates of Penzance* was being made into a movie, the world had never looked so silly. An English judge had just decided a rape case against the victim who, he claimed, had exhibited "contributory negligence." British Prime Minister Margaret Thatcher's son Mark, whom most people assumed had been kidnapped while participating in a car rally across the Sahara, finally reappeared, having taken a wrong turn and spent a few days lost in the desert with his co-driver, a comely young Frenchwoman. Boys will be boys. Even the weather seemed absurd: a city unaccustomed to anything more severe than chill rain in winter found itself buried under six inches of snow.

But on the outskirts of London, at the Shepperton Studios, inside a building the size and shape of an airplane hangar, the sun was blazing, bright and hot. Picture this: an unlittered beach, flanked by ten-foot-high fiberglass cliffs, bordering on a cellophane sea. A motley band of pirates—not real ones but nice kids from good families, out for some adventure—roughs up a white-haired Major General (played by George Rose), while their leader (Kevin Kline) corners one of the General's daughters and, riveting her with his bedroom eyes, chats her up. "Speed," says a man on the sidelines. "Playback"—and the pre-recorded soundtrack is broadcast, deafeningly loud, from speakers hidden behind papier-mâché rocks. Everybody sings. Kline harmonizes with his own voice on tape, singing a third higher—which is harder—to make his performance look more energetic.

"Although we live by strife,
We're always sorry to begin it;
For what, we ask, is life
Without a touch of Poetry in it?"

The pirates, the General, and his daughters all pause and gaze heavenward.



GEORGE ROSE

KEVIN KLINE

Bob Willoughby

LINDA RONSTADT

REX SMITH

TONY AZITO

Pirates Penzance!

Actually, they are watching the conductor, who stands high on a scaffold, wearing white gloves that make his hands more visible: they hover like birds against the sky-blue backdrop. The daughters sing with their hands clasped to their breasts: "Hail, Poetry, thou heaven-born maid!" As the music builds, a man perched on top of a ladder, off-camera, sends a wind-up bird, hung from the end of a fishing rod, swooping down over the little throng on the beach. "Hail, flowing fount of sen-ti-ment!" Two men riding a camera zoom in on the Pirate King's face and, at the decrescendo, the seagull is yanked out of the picture—it flies away. "All hail!" Kline falls to his knees. "ALL HAIL! Di-VINE e-MOL-lient!"

The four-part harmony gives a visitor goosebumps. The music's effect, which is like a rousing hymn's on Easter Sunday morning, is disrupted only by a series of electronic bleeps, inserted in the recording as markers so the singers know when to move their mouths

(Continued on page 261)

How to be happy? How to be angry? New improved

HAPPINESS

This life of the senses, of the self endlessly affirmed, turns out to be what happiness is to many. For some, it is pleasures found, experienced, multiplied. . . . Or, finally, happiness has to do with a leap towards others, a forgetting of the self"

BY ROBERT COLES

No other country in the world has worked the notion of happiness into its Constitution, the very source of its national authority, the way the founding fathers of the United States of America chose to do when they linked the pursuit of happiness with life and with liberty as a trio of utterly inalienable rights. Not that happiness was, thereupon, defined. Anyway, a "pursuit" was specified—perhaps a rather knowing decision, in the tradition of Don Quixote, that the journey or way is better than the inn. "Happiness," a psychoanalytic supervisor of mine used to tell me, again and again, as I presented information to him about my patients, "is something people *yearn* for." He'd stop, and after a while I'd know the next sentence: "When they have it, they've redefined it, so they can keep searching." Again, one thinks of Cervantes' hero—not to mention any number of restless heroes and heroines in the novels of, say, George Eliot or Hardy or D. H. Lawrence.

What *is* happiness? The word itself only appeared in our English language during the sixteenth century, and is etymologically and, yes, spiritually connected to the word "happen"—which, of course, has to do with the occurrence of an event. Happiness in Shakespeare's time, and later as well, referred to good fortune, good luck, to favorable circumstances visited, somehow, on a particular person who registered such a state of affairs subjectively with a condition of good cheer, pleasurable feeling. One was satisfied with one's situation, glad to be in one's given place and time by virtue of how one's life has gone. The emphasis is, put differently, upon fate—an almost external force. To be sure, individuals craved pleasure, money, power, territory, a certain woman, a certain man—but "happiness" was not in itself sought. Rather, a person's personal and workaday success was noted by that person, and thankfully acknowledged—his or hers by virtue of divine grace, or the stars and their mysterious doings, or, quite simply, a series of fortuitous events.

Without question there were different interpretations of what prompts happiness, and what constitutes it. For many devoutly religious people (to this day), a stroke of business success, a marriage that works, the emergence over time of strong, intelligent, well-behaved children who seem able and content with their lot in life are all signs of sorts, evidence of God's favor. For those who don't know what to believe (about this life, and our place or purpose on earth), happiness seems something accidental, contingent, or, at best, a feeling for which one has worked hard indeed. But now we are a bit ahead of ourselves, historically: four hundred years ago, there was a sense of awe about happiness—as if it were visited upon some in accordance with the unfathomable workings of an inscrutable universe. It was only in more recent times, as men and women became more the center of this world (in their own minds, more the makers, the doers, the ones who wield and see the consequences), that happiness became, with everything else, a goal, a purpose, or, as those hard working, ambitious rationalists who framed our Constitution put it, something for which a "pursuit" is waged. No longer does *happiness happen*; happiness is obtained.

But again the question has to be asked: what *was* this "happiness" which increasingly became mentioned by people in England and America from, say, 1600 or so onward? The English poet Alexander Pope, always one to render a quotable statement, once exclaimed "Oh Happiness!" Then he tried his hand at spelling the matter out: "Our being's end and aim! Good, Pleasure, Ease, Content! Whate'er thy name." An interesting way of regarding an elusive quality of mind and heart. First, the avowal that the possession of happiness is connected to our very purpose in life, to the central thrust of our human striving, to our aspirations as the peculiar creature which—well, has just that, the capacity to have aspirations. Then, a kind of bafflement: the poet, handy with words as he was, surrenders to the puzzling variety of hope and direction and orientation among us mortals. He makes a list, a various one at that; and yes, the list still works as we consider "happiness."

For some, "Good" is yet what counts: happiness as the inner feeling that corresponds to a moral perception on the part of a person. "I have done my duty to God and country; I have lived as I was taught it is right to live, and I'm ready to die happy"—the words of an ordinary twentieth-century American working woman, a nurse of fifty, actually, who'd raised her two children well, lived out a solid, satisfying marriage with her optometrist husband, and now was struggling with the effects of a breast cancer that had defied the surgeons, the oncologists, and, she would sometimes add, her minister. "He prays for my recovery," she once told me, and then added, "but I don't believe you can bargain with God that way. I'll be dying soon, and I know it. I don't pray to God that He give me *more* life; I pray to God that the life I've already lived not be judged too bad and too sinful when I meet Him. I think

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Robert Coles, M.D., *research psychiatrist at Harvard University, is author of "Children of Crisis," (Atlantic-Little Brown), and, with his wife Jane H. Coles, of "Women of Crisis" (Delta).*

ANGER

In the U.S., the rules of anger have come to be dictated by the psychological establishment, which tends to recommend a ventilationist approach to anger: get it out of your system whenever possible. But research shows that expressing anger while you feel angry generally makes you angrier, not calmer"

BY CAROL TAVRIS

I've been a fairly decent person, and so I'm not afraid. To tell the truth, except when I'm in pain, I'm quite happy."

She is? The skeptical doctor wonders whether she *really* is happy; whether she is, in fact, fooling herself and her listener—denying all too vigorously the *un*happiness of an ordeal with a fatal disease. She is quick, however, to spot a visitor's doubt. "Oh, I'm sure you think I'm talking a big line, but underneath I'm scared. I know what they say in the "Living" section of the paper—that people say funny things when they're seriously ill. I'm no expert, but I've been out there, on the front lines, day after day, talking with sick people on the wards, hearing them sum up their lives; and I'll tell you, that's just what they do—they take stock of what it's been like, living, and they're plenty happy, some of them, and plenty others are sad."

The doctor has been given good pause—made to realize that happiness does indeed possess, at least for some, a longitudinal and evaluative, if not moral, dimension. Put differently, for a significant number of men and women happiness has to do with how a life has been lived, as determined by the one who has done the living—encouraged, perhaps, in his or her judgment, by particular moments, stresses, or simply, events. That same nurse, for instance, a little later, remembered a previous time when she'd thus taken stock of herself: "My daughter was graduating from college, and I was *so* happy—not just because she'd got a degree, but because she'd turned out to be the kind of person she is: *(Continued on page 256)*

The class was basic English for foreign students, and an Arab student, during a spoken exercise, was describing a tradition of his home country. Something he said embarrassed a Japanese student in the front row, who reacted the proper Japanese way: he smiled. The Arab saw the smile and demanded to know what was so funny about Arab customs. The Japanese, who was now publicly humiliated as well as embarrassed, could reply only with a smile and, to his misfortune, he giggled to mask his shame. The Arab, who now likewise felt shamed, furiously hit the Japanese student before the teacher could intervene. Shame and anger had erupted in a flash, as each student dutifully obeyed the rules of his own culture. Neither could imagine, of course, that his rules might not be universal.

In the U.S., the rules of anger have come to be dictated by the psychological establishment, which tends to recommend a "ventilationist" approach to anger—getting it out of your system whenever possible. But this sensible-sounding idea is no more medically or psychologically sound than the Japanese practice of emotional refinement; it's just that "ventilationism" suits a culture that celebrates the individual above the group and that praises aggressiveness as a way to get your way. Actually, research shows that expressing anger while you feel angry generally makes you *angrier,* not calmer, and that "talking out" anger can rehearse your hostility, not simply relieve it.

A culture's rules of anger are not arbitrary; they evolve along with its history and structure. The Japanese practice of emotional restraint, for example, dates back many centuries, when all aspects of demeanor were carefully regulated: facial expressions, breathing, manner of sitting and standing, style of walking. Not only were all emotions—anger, grief, pain, even great happiness—to be suppressed in the presence of one's superiors, but also regulations specified that a person submit to any order with a pleasant smile and a properly happy tone of voice. At the time of the Samurai knights, these rules had considerable survival value, because a Samurai could legally execute anyone who he thought was not respectful *(Continued on page 260)*

Carol Tavris, Ph.D., *is a social psychologist who writes Vogue's "Mind Health". This article is adapted from "Anger: The Misunderstood Emotion," published this month by Simon & Schuster.*

NEW WISDOM, NEW HOPE

The word for the '80s: control.
A moral imperative—to control the forces that threaten to undermine us, our world.

The word from physicists: control nuclear power, make it clean and safe.
From political scientists: control aggression between nations, keep Armageddon at bay.
On these four pages, words of cautionary wisdom from Pulitzer Prize-winning political soothsayer George Kennan and, from pioneering Princeton physicists, a promising source of energy and power, fresh hope for an anxious age

From men of reason and science: questions and answers for a troubled world

BY YORICK BLUMENFELD

There are few Old Testament-style patriarchs among us these days. Upright men endowed with strength, wisdom, and a critical voice constitute an endangered species. George Kennan—one of America's most distinguished diplomats, former Ambassador to Moscow, a Pulitzer Prize winner, and for the past three decades a historian at Princeton's Institute for Advanced Study—is very much a figure in this Biblical mold. These days, Kennan, like the ancient Jeremiah, speaks with a prophetic voice:

". . . I do think that we are on a collision course at this time with the Soviet Union.

". . . The pattern of negotiations at Geneva are not a way out of the nuclear-weapons race, they are part of it.

". . . I never thought the United Nations was needed or thought it could substitute for a realistic foreign policy.

". . . I am unable to see how the Christian community can conceive itself justified in supporting even the cultivation or deployment by our government of nuclear weapons, much less the use of them or even the threat of such use."

Upon receiving the Einstein Peace Prize last year, Kennan shook a warning finger at humanity. Only "a bold and sweeping departure" from the present military and political trends, he cautioned, could go to the heart of the problem "of the build-up in the nuclear arsenals which imperils mankind." Kennan then proposed a 50 percent cut in the nuclear stockpiles held by both Russia and the United States. Overnight, this turned George Kennan, now a youthful and energetic seventy-nine, into one of the leading spokesmen of the anti-nuclear weapons protest movement.

Kennan's radar-like mind, accustomed to sweeping across international horizons and picking up distant danger signals, has persistently run against the political shibboleths of his day. For example, although the late Secretary of State Dean Acheson was to breezily dismiss Kennan as being too much of a scholar to grasp the realities of power, Kennan was among the first to question President Franklin D. Roosevelt's rainbow-colored vision of postwar Russian American cooperation.

Kennan, who was serving in Moscow when the war ended, felt that F.D.R.'s plans for shaping the postwar world were based "on a dangerous misreading of the personality, the intentions, and the political situation of the Soviet leadership." He now has confessed that: "When the war in Europe came to an end, I was already greatly depressed and concerned—almost to the point of despair—over the relationship between the Soviet Union and the Western power."

Whatever one's views of latter-day prophets crying in the wilderness, one must admire Kennan for his persistent courage in speaking up. His opposition to nuclear weaponry for example, has been consistent: "I viewed its use against Japan as a form of regrettable extremism, born of the bad precedent of the conventional strategic bombings of the war just ended and the military fixations to which that war had led." In the years 1949–1950, Kennan was one of the extremely few in government opposed to the development of the hydrogen bomb; and in the mid-'fifties he spoke up against the basing of American nuclear weapons in Europe. Today, he warns that "it would be perpetrating an indefensible deceit upon the American people to allow them to think that there was any way they could be saved, or anything worth saving could be saved in this country, if these bombs started falling."

Kennan has a way of looking one straight in the eye with a sternness that at first can be disconcerting. One initially senses something judgmental, cold, almost steel-like in his blue-grey eyes. But *(Continued on page 258)*

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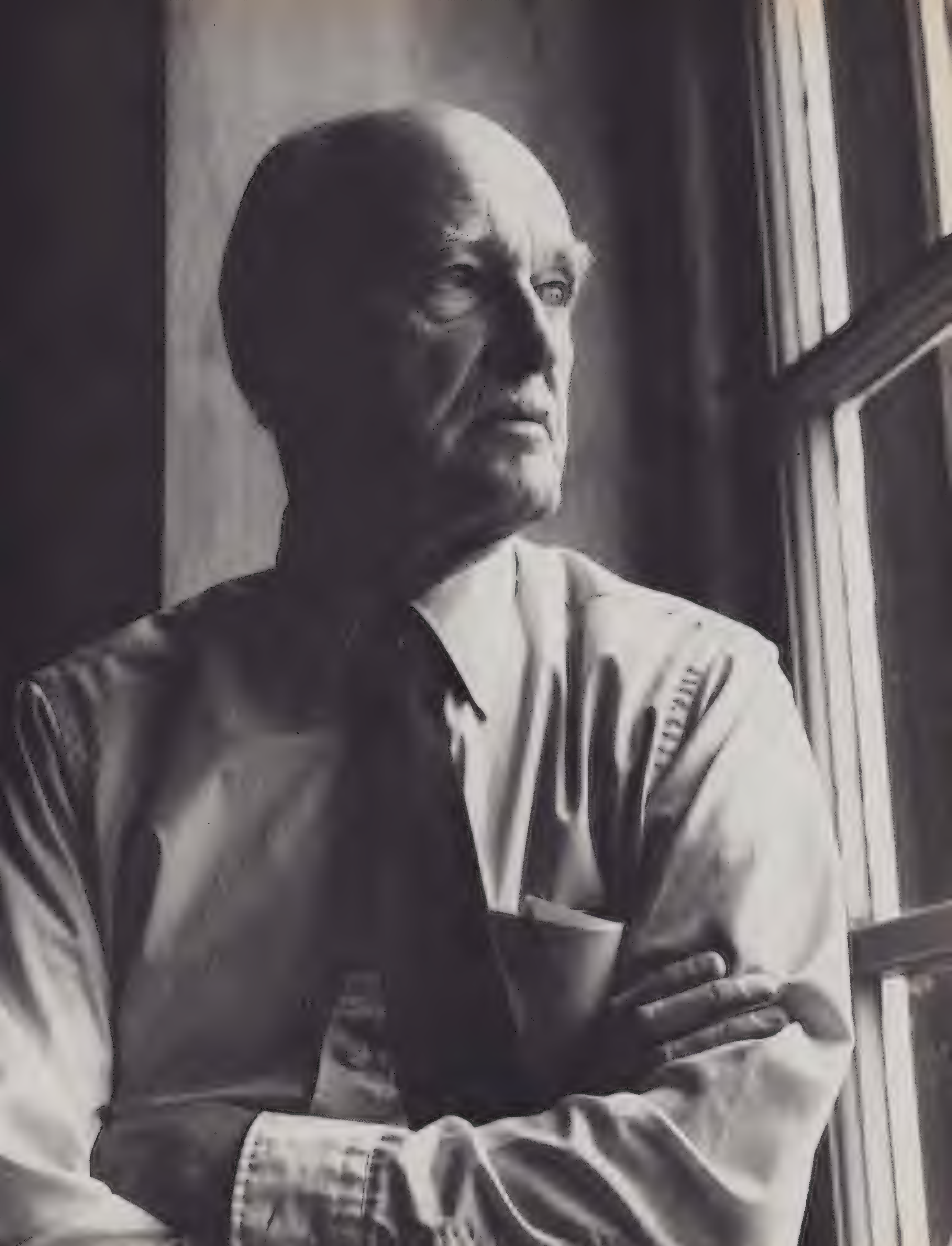
Katherine Blumenfeld



A NEW HOPE

A modest proposal: solve the world's energy crisis by developing a safe, clean, practical, commercially viable method of producing electricity. That's what scientists at Princeton University's Plasma Physics Laboratory set out to do, and today—astonishingly—they're very, very close. Introducing the TFTR—the Tokamak Fusion Test Reactor: a machine that, unlike conventional nuclear fission reactors, produces energy through fusion—the process that makes the sun and stars shine and give off heat.

Inside the TFTR, a section of which is pictured at *right*, hydrogen atoms become so hot—many times hotter than the center of the sun—that their nuclei fuse, creating a new element, helium, and releasing a staggering amount of energy. Virtually no accidents, no waste. The fuel supply is limitless (hydrogen can be obtained from water—sea water, for example). If there is a containment problem, the reaction simply stops, the plasma (the very hot matter producing the fusion reaction) cools. Finally, technology we can trust.

This is, you might say, solar power at its height, adapted to the nuclear age. "We know the energy is there," says Thomas H. Stix, Ph.D., who has been conducting fusion research at Princeton since the 1950s: "What we want to do is get the energy out in a controlled, useful way." No easy task. But the end really is in sight. This year, for the first time, Princeton's Tokamak Fusion Test Reactor begins to produce a significant quantity of energy. By 1985, the temperature inside the TFTR will have reached its peak; and, by the year 2000, it should be at the power-producing stage. The trick after that will be making the switch from fission to fusion commercially attractive enough to convince the utilities that they should build larger and more powerful fusion machines—and that will depend in large measure on continuing pub-lic *(Continued on page 259)*

Katherine Blumenfeld

The long-range solution to the world's energy crisis: . . . fusion power—that's solar power for the nuclear age. At Princeton University, physicists are now unveiling the Tokamak Fusion Test Reactor . . . it could well make today's fission reactors obsolete

Inside the TFTR: Plasma Physics Laboratory's Tom Stix, Ph.D., Associate Director of Academic Affairs, above, and Principal Research Physicist Shoichi Yoshikawa, Ph.D., left

FUN AND GAMES OR AG

Karen Radkai

MONTE CARLO "Like a palace for a child—another sophistication for Karl," says Andrée Putman of the seaside flat she helped Lagerfeld put together, using the candy-colored, toy-like furnishings from Memphis, the experimental group of international designers based in Milan headed by Ettore Sottsass. Like a giant playpen in the living room, the boxing ring by Memphis designer Masanori Umeda of Tokyo.

ENTS OF CHANGE

IN AN EXTRAORDINARY COLLABORATION, ANDREE PUTMAN, [illegible]
DESIGN EYES, AND KARL LAGERFELD, THE FASHION EVOLUTIONARY
AND SURPRISING APARTMENTS FOR LAGERFELD [illegible]

FUN AND GAMES

More fun and games—Lagerfeld's Monte Carlo bedroom. The wardrobe, a giant jack-in-the-box for clothes (glass-doored, plastic-laminated wood), is by Michele De Lucchi. Comic-book fabric (like Superman's ZAP!), covering the bed, was designed by Nathalie du Pasquier. Opposite page, inset: Ettore Sottsass' sideboard, a permanent game of "Pick Up Sticks." Bottom inset: In the hall, Helmut Newton photograph of a nude rampant; food and drink trolley of grey smoked glass, painted metal tubing, by Javier Mariscal of Barcelona.

Karen Radkai

FUN AND GAMES

A TWO-WAY LOOK

By Joan Juliet Buck

Andrée Putman and Karl Lagerfeld: each represents in her/his own world an extraordinary ability to transform concepts, fancies, enthusiasms, and jokes into reality. Lagerfeld's clothes for Chloé are endlessly surprising, inventive, and provide direction for lesser designers around the world. His Fendi furs brought back the panache of disrespect to luxury; his Chanel Couture is awaited as the best surprise of '83. Andrée Putman has been the woman behind a series of design movements that changed the look of the 'sixties as well as the 'seventies. She made sleek modern fun (Pop, bright colors, smooth lines, humor) available to the smallest budgets through Prisunic's home line some twenty years ago: brought fire and sparks to fashion ten years later with her Createurs et Industriels, a group of avant-garde designers whose old ideas are still fresh today (Roland Chakkal, Issaye Miyake, Castelbajac).

Today, Putman is one of the foremost and most adventurous decorators in Europe, turning her imagination and sense of fun to projects as diverse as the Thierry Mugler boutiques in Europe, a few special American houses—from Southampton, Long Island, to San Francisco—and changing the look of the Yves Saint Laurent boutiques in the United States.

Lagerfeld says of Putman: "I've known her for so long, and she's always been ahead of her time, but she's never changed."

Putman says of Lagerfeld: "Every day he's adding facets, thanks to his galloping curiosity and his cultural bulimia. And he doesn't miss a thing."

The combination of these two attitudes, fueled by a mutual respect that finds courtly expression in their use of the formal "Vous" with each other, is what created the rooms on *(Continued on page 260)*

Karen Radkai

ROME "In contrast to the city outside, this apartment is exactly like an insertion of black-and-white pages in a colorful book," says Putman. "The concentration of black and white is somehow restful." In the hall, original Josef Hoffmann chairs and scallop-stenciled armoires.

Karl and I have participated in many taste adventures," says Putman. They collected prize pieces from the Wiener Werkstätte (co-founded by Josef Hoffmann in 1903) very early. "Sometimes it costs a lot to be a little early, but these things would never be allowed out of Austria now." Fortuny fabric (still made now) covering the couch has gold glints that complement gleaming metal details on the Hoffmann furniture. Putman's special ploy: she stained the floors "nearly black" to add vitality, also allowed the wood grain to shine through.

Guest bedroom is furnished with glorious re-editions of classics by early twentieth-century designers: Eileen Gray's Centimetre rug and Mariano Fortuny's reflector floor lamp (both reissued by Ecart International, Putman's furniture firm and available at Furniture of the Twentieth Century, in New York City); Josef Hoffmann's austerely simple Hauskoller chairs and couch created in 1911 (distributed in the U.S. by I.C.F.).

FUN AND GAMES

A giant checkerboard—the black-and-white bathroom designed by Putman. A beacon of light: Eileen Gray "satellite" mirror, originally designed for her house in Roquebrune, France, reissued by Ecart.

Bruce Chatwin

EXPLORATIONS

EDITOR'S NOTE: *In this excerpt, from "On the Black Hill" (Viking) we meet Amos and Mary—later to be the parents of the twins Lewis and Benjamin—he, a passionate, angry man and she a delicate and determined young woman. Here, their tempestuous courtship and first sight of the bleak hillside farm that figures largely in the novel, called, most appropriately, "The Vision."*

If all the people who posed outside the Red Dragon at Rhulen, that sweltering afternoon in August 1899, none had better reason for looking pleased with himself than Amos Jones, the bridegroom. In one week, he had achieved two of his three ambitions: he had married a beautiful wife, and had signed the lease of a farm.

His father, a garrulous old cider-drinker, known round the pubs of Radnorshire as Sam the Waggon, had started life as a drover; had failed to make a living as a carter; and now lived, cooped up with his wife, in a tiny cottage on Rhulen Hill.

Hannah Jones was not an agreeable woman. As a young bride, she had loved her husband to distraction; had put up with his absences and infidelities, and, thanks to a monumental meanness, had always managed to thwart the bailiffs.

Then came the catastrophes that hardened her into a mould of unrelieved bitterness and left her mouth as sharp and twisted as a leaf of holly.

Of her five children, a daughter had died of consumption; another married a Catholic; the eldest son was killed in a Rhondda coalpit; her favourite, Eddie, stole her savings and skipped to Canada—and that left only Amos to support her old age.

Because he was her final fledgling, she coddled him more carefully than the others, and sent him to Sunday School to learn letters and fear of the Lord. He was not a stupid boy, but, by the age of fifteen, he had disappointed her hopes for his education; and she booted him from the house and sent him to earn his own keep.

Twice a year, in May and November, he hung round the Rhulen Fair, waiting for a farmer to hire him, with a wisp of sheep's wool in his cap and a clean Sunday smock folded over his arm.

He found work on several farms in Radnorshire and Montgomery, where he learned to handle a plough; to sow, reap and shear; to butcher hogs and dig the sheep out of snowdrifts. When his boots fell apart, he had to bind his feet with strips of felt. He would come back in the evenings, aching at every joint, to a supper of bacon broth and potatoes, and a few stale crusts. The owners were far too mean to provide a cup of tea.

He slept on bales of hay, in the granary or stable-loft, and would lie awake on winter nights, shivering under a damp blanket: there was no fire to dry his clothes. One Monday morning, his employer horsewhipped him for stealing some slices of cold mutton while the family was out at Chapel—a crime of which the cat, not he, was guilty.

He ran away three times and

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Snowdon

Bruce Chatwin is a writer
who has come far—
a literary explorer who has seen
the ends of the known world,
the limits of the human heart.
Chatwin's first book,
In Patagonia, was an
extraordinary record of hidden
lands and lives. His second,
The Viceroy of Ouidah,
a haunting, baroque fantasy set
in Brazil and in Africa.
Now, with his second novel,
On the Black Hill,
excerpted here, Chatwin
has come home to his native
Britain, to a simpler
and more distinctive style.
This is the deceptively
quiet tale of twin brothers
living on a Welsh hillside farm
—their intertwining
loves and lives.

OF THE HEART

Chatwin's passionately
lucid prose, his rare imagery,
make this book as exotic
in its way as anything he has
written. Where on earth will
Chatwin go next?

three times forfeited his wages. And yet he walked with a swagger, wore his cap at a rakish angle, and, hoping to attract a pretty farmer's daughter, spent his spare pennies on brightly coloured handkerchiefs.

His first attempt at seduction failed.

To wake the girl he threw a twig against her bedroom window, and she slipped him the key. Then, tiptoeing through the kitchen, his shin caught on a stool, and he tripped. A copper pot crashed to the floor; the dog barked, and a man's deep voice called out: her father was on the staircase as he bolted from the house.

At twenty-eight, he spoke of emigrating to Argentina where there were rumours of land and horses—at which his mother panicked and found him a bride.

She was a plain, dull-witted woman, ten years older than he, who sat all day staring at her hands and was already a burden on her family.

Hannah haggled for three days until the bride's father agreed that Amos should take her, as well as thirty breeding ewes, the lease of a smallholding called Cwmcoynant, and grazing rights on Rhulen Hill.

But the land was sour. It lay on a sunless slope and, at the snowmelt, streams of icy water came pouring through the cottage. Yet by renting a patch of ground here, another patch there; by buying stock in shares with other farmers, Amos managed to make a living and hope for better times.

There were no joys in that marriage.

Rachel Jones obeyed her husband with the passive movements of an automaton. She mucked out the pigsties in a torn tweed coat tied up with a bit of twine. She never smiled. She never cried when he hit her. She replied to his questions with grunts or monosyllables; and even in the agony of childbirth, she clenched her mouth so tightly that she uttered not a sound.

The baby was a boy. Having no milk, she sent him away to nurse, and he died. In November 1898, she stopped eating and set her face against the living world. There were snowdrops in the graveyard when they buried her.

From that day Amos Jones was a regular churchgoer.

One Sunday matins, not a month after the funeral, the vicar of Rhulen announced that he had to attend a service in Llandaff Cathedral and that, next Sunday, the rector of Bryn-Draenog would preach the sermon.

This was the Reverend Latimer, an Old Testament scholar, who had retired from mission work in India and settled in this remote hill parish to be alone with his daughter and his books.

From time to time, Amos Jones had seen him on the mountain—a hollow-chested figure with white hair blowing about like cotton-grass, striding over the heather and shouting to himself so loudly that he frightened off the sheep. He had not seen the daughter, who was said to be sad and beautiful. He took his seat at the end of the pew.

On the way, the Latimers had to shelter from a cloudburst and, by the time their dog-cart drew up outside the church, they were twenty minutes late. While the rector changed in the vestry, Miss Latimer walked towards the choir-stalls, lowering her eyes to the strip of wine-red carpet, and avoiding the stares of the congregation. She brushed against Amos Jones's shoulder, *(Continued on page 263)*

TWO AMERICAN SCULPTORS

LOUISE BOURGEOIS AND NANCY GRAVES

Organic, mysterious, human—these are words one might use to describe the art of two American women sculptors whose art has reached a new level of ambition and achievement. Both Bourgeois and Graves developed complex personal imagery through painting and drawing, working in other media to test the limits of the three-dimensional; now both have turned to the permanence of bronze, the material preferred by the Old Masters, in their recent art. Indefatigable workers, both have labored long to create a vocabulary of intensely personal forms that speak eloquently of nature, intimacy, and the intensity of a private poetic experience. Although the forms that Bourgeois and Graves use differ greatly, the two women have in common the ability to infuse abstract shapes with metaphorical content evoking poetic reverberations.

As women working in a field dominated until very recently by men, these two sculptors are breaking new ground, not only by introducing a kind of intimacy, delicacy, and lyrical content into sculpture but also by their daring in experiments with new techniques, their ability to fashion forms that seem soft and vulnerable though made of hard metal. Their works are abstract, but there are definite Surrealist overtones both in Bourgeois's totemic presences and phallic conglomerates and in the lush jungle imagery of Graves's newest painted bronze sculpture.

It is as if these two women had returned to the point at which David Smith began: the potent, erotically charged imagery of his works of the early 'forties rather than the geometric industrial forms of the late works that have been the touchstones of recent sculpture. Smith, whose later works in series are featured in a large exhibition at the National Gallery of Art in Washington, DC, is no less great because some artists, and in particular women artists, are rejecting the "heroic" image of massive power and strength in favor of a more personal and intimate art. However, the emergence of a new kind of imagery is indicative of a changed attitude toward the heavy, deliberately masculine esthetic that has dominated American sculpture since Smith set its tone.

BY BARBARA ROSE

Recently, I heard two charter members of the New York School admiring the work of a woman painter and lamenting the fact that the days of the "Boys Club" were over. There is no question that the New York School—as well as the Surrealist movement that was one of its major inspirations—was a "Boys Club." A shift in emphasis toward imagery that evokes not the factory but the forest is signaled by the authority of Bourgeois's and Graves's sculpture.

One experiences the human scale and natural organic forms of Louise Bourgeois and Nancy Graves as involved with strength rather than power, intimacy rather than alienation. Their art is not only about formal values; it is also a statement of human values, which we need today as an antidote to a world that is increasingly alienated and power mad. Their works seem to suggest enduring, quiet strength may overcome the will to power. ▽

Left: Nancy Graves, "Discoid," 1982; bronze with polychrome patina, 37¾" x 45" x 37½". Collection of Rita and Toby Schreiber. Right: Louise Bourgeois, "The Listening One," ca. 1947-49 (cast 1981); bronze, 6'8" high. American Medical Association, Washington, DC. Louise Bourgeois's current show at The Museum of Modern Art in NYC is a revelation: lifetime works of the seventy-one-year-old sculptor, now inspiring younger artists who reject hard-edge and minimal styles in favor of subjective, poetic imagery.

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SKIN POWER: THE HEALTH OF IT—BY KAREN ANDEREGG

● The sting of an insect, scratch of a cat, impact of a blow—most of us are equipped with skin that can take it.

Skin is tough, but it shouldn't be pushed too far, for the very reason that the more it's stressed, the tougher it gets. Tanning, for example, is skin's response to sun exposure; consider a fisherman's leathery face. Chronic friction produces calluses; the skin on a gymnast's hands is probably thicker than that on your feet.

Skin is sensitive, embodying the sense of touch—responding to the softness of cashmere . . . the stroke of a lover . . . the warmth of a child. Touch can differentiate the most subtle cues, detect the most subtle differences—in temperature, texture, movement, pressure, pleasure, pain. Says Sidney Weinstein, Ph.D., director of Neurocommunication Research Laboratories, Inc.: "Women's skin is more sensitive than men's. And it is the face, not the hands, that is most sensitive, for the physiological reason that it has proportionately the largest neural representation in the brain and for the historical reason, perhaps, that it acts to protect this site of the other four senses—sight, smell, hearing, taste—from infection or attack. Touch, like the other senses, to some degree fades, though imperceptibly, with age."

Throughout our lives, what's wonderful about skin is that minor traumatic lesions heal themselves. Take bruises. Caused by blood vessels broken just under the skin, with different colors produced by pigment's being broken down then reabsorbed in the blood, a bruise will fade all by itself. (But the immediate application of an ice pack will minimize swelling, contract blood vessels.)

Aging is one trauma that does not heal itself. And most aging symptoms, except sag, are sun-produced and therefore virtually all avoidable. For those who should have heeded the less-sun warnings better—and earlier—there is a measure to smooth sun-roughened skin that you may not have considered. The drug fluorouracil, or 5-FU—although it can be very reddening, drying, and uncomfortable—has been used topically for some years to remove premalignant lesions from sun-damaged skin. "There are more precise methods," says Robert Auerbach, M.D., associate clinical professor of dermatology, New York University School of Medicine, but the fact that the drug definitely does smooth skin has led him to a different, more "cosmetic" use of 5-FU.

Under a dermatologist's guidance, the patient applies a weak solution or cream of 5-FU to the skin every night for one to four weeks. "It won't work on deep wrinkles or on sag, but for crinkly skin with some roughness, yes. It amounts to a very, very controlled chemical peel. It will never be sold as a cosmetic; it's a very powerful drug," says Dr. Auerbach. "You put up with some temporary dryness, but you end up with skin that's perceptibly smoother in both look and feel."

In patients with severe solar damage, results last about a year; closer to five in most patients. "But I don't recommend this drug to patients unless they ask," says Dr. Auerbach, "because I believe that not caring about having a wrinkle is almost as good as not having it."

Skin sag may be acceptable when it's an expected symptom of age, but it's a shock when it's the unwelcome side effect of weight loss. "Skin usually shows the result of considerable weight loss," says Marvin Kirschner, M.D., director of *(Continued on page 257)*

Hair, Simon Marsden of Pipino-Buccheri; makeup, all these pages, Vincent Nasso

Penn

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SKIN POWER: THE BEAUTY OF IT—BY SHIRLEY LORD

Penn

● We all have good skin as babies, for it is skin untrammelled by the bad habits largely responsible for skin's failure to live up to early expectations. Finding out just how "bad" those "bad habits"—poor nutrition, overexposure to the elements (especially the sun), inadequate cleansing—are has taken literally decades of medical sleuthing. It is an ongoing process, now eagerly aided and abetted by the nation's cosmetics industry, not only for altruistic reasons! Rewards for careful "policing" of products and stepped-up self regulation have been and continue to be many and fruitful. Your increased spending on skin care, your increasing interest in all "preventive" health-conscious skin (and hair) treatments have indicated, as nothing else has, the necessity for more and more research at the top, most scientific level.

Recently Revlon announced grants to Emory, Harvard, and Rockefeller Universities for basic skin-care research. The most encouraging affirmation of what these kinds of investments mean in terms of time and money has come from a younger age group, a spiraling number of teenagers today who choose skin-care products before makeup. "An active acknowledgement of a once unpalatable fact: the inheritance of a good skin can easily be lost without the proper maintenance," says an industry spokesman.

"We thought the Swiss Age-Controlling Skincare Program would appeal mainly to customers of thirty-five plus," Robert Barnes, president of Estée Lauder, was reported as saying in a recent *New York Times* financial interview, "but we've found twenty-year-old girls buying them. We underestimated the buying power of younger people."

It is, in fact, a youthful, hopeful attitude—that anything and everything is possible—that is propelling the most important developments to date in skin care, for skin "fitness" is beginning to be evaluated in the same way as body fitness. Just as every *body* can be improved, if it's worked at on a regular basis, so, cosmetics leaders say, can every *skin,* no matter what its type or drawback. This is leading to an era of particular specialization in products, where specific problems can be lessened, circumvented, or even totally banished providing *you* faithfully follow the guidelines laid down, just as it is up to *you* how much you achieve with a physical-fitness regimen.

This month, following two years of clinical and dermatological testing, Orlane introduces Ligne Pure here, five high-performance, fragrance- and alcohol-free products especially created for skin easily irritated, either by the environment and/or various common substances.

Next month, Elizabeth Arden, with a unique record for addressing special skin-care problems, will introduce Moisture Action for Dry Skin, described by John A. Cella, Ph.D., Arden's vice president of research and development, as "a condition not caused merely by a lack of moisture but by much more complex factors. Dry skin acts differently from what we term as 'normal' skin. It sloughs off in flakes, has larger cells, and is unable to utilize natural moisture effectively. Protectinol, the lipid ingredient complex in Moisture Action, proved during extensive tests *(Continued on page 231)*

(Continued from page 229), in extreme weather conditions, that it could combine with the skin's own protective lipids to help form a necessary self-defense barrier, making dry skin act more like 'normal' skin. Moisture Action, in treating dry skin's sloughing pattern, returned large cell size to that of a 'normal' skin.''

With increased understanding of what you yourself can do for your skin, it's fair to say you have become the object of world attention and the beneficiary of research carried out everywhere, especially in France. Last year, Christian Dior scientists there combined collagen with another major protein in the skin, elastin, to create Résultante products to fight the adverse effects of the environment. In Paris, Lancôme formulated the extraordinary Nutribel, a patented mix of special botanical extracts for deep-down nourishment, followed this month by a special supplement, Nutribel Extrait, concentrated but totally greaseless care for very dry skin (recommended by Lancôme's scientists to be used a few drops at a time at night). From the laboratory of Helena Rubinstein Beauté in France has come Existence Facteur Energie 2000, a series of eight ampoules (each one lasts a week) to help strengthen skin in a specific time period.

SKIN POWER: THE BEAUTY OF IT

Clarins, one of the biggest skin-care names in France, has now introduced many of its most successful products here, all of which concentrate on the use of natural extracts. As Lionel de Benetti, head of Clarins' research explains, ''Clarins' products are concerned only with skin care and, of course, conform in every way to American regulations, which draw a much more defined line between pharmaceuticals and cosmetics than we are used to in France. In the U.S., there are lists of ingredients that cannot be used in cosmetics—but there is no list of *permissible* ingredients. Our products act only within the authorized limits—the upper layers of the epidermis. When new discoveries are made, we do not necessarily bring out new products. We often improve existing products with the new improved ingredients. Now, our day products can protect skin against the sun.''

EXPOSURE

From Shiseido in Japan has come The Skin Replica Program (now being introduced in department stores across the country)—an expert skin analysis with a clay imprint, that, with the help of microphotography, reflects and discloses skin's real texture, classified by Shiseido scientists into nine categories. This directs the highly trained beauty consultants to ''prescribe'' more accurately the most helpful products. From Laboratorie La Prairie in Switzerland, a new approach just here for dealing with oily skin, the Cellular Oily Skin Treatment. This tackles the problem the majority of oily-skinned women experience: the dangerous lack of warning of a dehydrated sub-surface (covered up as it is *(Continued on page 259)*

RESORT: CHANGING SHAPE!

A sharpness that hits you fast . . . from a purity in line and in color, from a startling uniqueness in design. You see it *left*, in Cara Croninger's one-of-a-kind cuffs and bangles: each, a sculpted art form . . each, wisps of white "smoke" frozen in space. Of matte cast polyester resin. Starting at

COMING FOR RESORT...AND COMING ON STRONG:
A NEW SHARPNESS IN COLORING—IN "ACCESSORIES"

the wrist on down: about $140, $140, $140, $130, $140. Artwear, NYC; Ultimo, Chicago . . *Beauty Note:* A powerful new color for nails—Christian Dior's Columbine . . The striking new difference extends to the leg, *right*: Yves Saint Laurent's sculptural white patent leather pump, piped and high-heeled with shocking yellow. About $150. Bloomingdale's, I. Magnin . . And a stocking that heralds new charm and whimsy for legs: polka dots. From Gambit by Dorothy Jones, about $12. Henri Bendel, Marshall Field's; Macy's, San Francisco. Manicure, Rosa Jordan of Elizabeth

A NEW BOLDNESS IN SHAPE;
FOR EVERY PART OF THE BODY

The strapless
white sliced with
with a shimmery s
Antron/Lycra, ab
By David Haag at
Luce Associates.

RESORT: CHANGI

target. Monika Tilley's
b black and-purple
str ess maillot for E on of
Ca rnia Of Antron/Lycra,
abo $48. *Beauty Note.*
Targeted for the nourish-
ment and protection of body
skin—Oscar de la Renta's
new Body Crême Activée
Traitement Concentré

BEST ACCESSORY FOR THE BODY: THE SLEEKNESS OF A MAILLOT ... NOW WITH A GRAPHIC NEW POWER IN PATTERN, COLOR; A PARED-DOWN BOLDNESS IN SHAPE

More of the cleanest shape, cleanest coloring: Gottex's black-and-white spiral-striped strapless maillot. About $62. Of Antron/Lycra.

Ralph Lauren's very direct approach: the tank suit in yellow with blue Rugby striping. About $36. Of lycra. Body makeup, these four pages: Paddy Crofton for Beauty Bookings. Stores, details, last pages.

THE STARK POWER—THE BEGUILING CHARM—OF WHITE CONTINUES...IN BAGS SHAPED TO INTRIGUE AND AMUSE; IN SWIMWEAR DESIGNED TO REVEAL AND ENTICE

Resort now: a season of innovation—in shape, in color . . . in new white bathing suits designed to work in or out of the water. One of the most arresting, *right:* OMO Norma Kamali's "Shiney Super Scoop"—a shimmery white maillot peeled low in back. Of Antron/Lycra, about $50. Bonwit Teller; Burdines, Marshall Field's; Swansons on the Plaza; Neiman-Marcus; Max, Denver. . . . *Beauty Note:* With this much skin under the sun—Erno Laszlo's Bronzing Lotion SPF 3 offers a little protection and a little color. . . . *Opposite:* Unexpected for a bag—a collection of whimsical new geometric shapes . . . in a smaller size . . . in the "color" of the season—white. Clockwise from top left: La Bagagerie's trapezoid with tassels, about $90 . . . Arianna Puccini's witty, architectural shoulderbag, about $155 . . . La Bagagerie's mini-take on a business portfolio, about $60 . . . Barbara Bolan's linear, Deco-inspired bag, about $240 . . . Bottega Veneta's easy little shoulderbag, about $185 . . . and the surprise of Vittorio Ricci's "folded napkin," about $135. Details, more stores, last pages.

RESORT: CHANGING SHAPES!

AN

LUTION OF LIGHT AND DARK

You notice the difference immediately: a sun-struck gauzy whiteness for hot weather climates... a contrasting darkness and a new seasonless cashmere thinness for clothes that move between climates... all photographed in the Bahamas on these eight pages

What begins as a mix of textures becomes a mix of whites, *opposite page:* a white cable-stitch sweater and white pants. By Schrader Sport. Sweater of cotton, about $44. Pants of polyester/rayon, about $64. Macy's, Herald Square; Montaldo's; Woolf Brothers; Bullock's. . . . A white tunic top—this time, squarer, more elongated, *left:* from Courrèges with a boat neck, short sleeves and hemline dipped front and back.

And matching drawstring "jogging" pants. All of linen/cotton. Photographed here at the Nassau Beach Hotel. Tunic and pants, about $350. Available Mid-February at all Courrèges Boutiques. These eight pages, hair, Sam McKnight for Bumble & Bumble, NYC; makeup, Rumiko. Details, last pages.

Lothar Schmid

AN EVOLUTION OF LIGHT AND DARK

You don't wait until "resort" to wear it—a new uncomplicated dressing. *Opposite page:* Oscar de la Renta's thin ivory wool gabardine single-breasted jacket and straight skirt; white silk crêpe de Chine blouse with touches of lace. Suit, about $1260. Elizabeth Arden Salons; Martha, Palm Beach and Bal Harbour; Swansons on the Plaza; Bullet's; Loretta Blum, Dallas; Sakowitz . . . Ivory cashmere so thin—it's almost seasonless. *left:* Oscar de la Renta's clean lined mid-calf slip-dress worn with an unconstructed black cashmere jacket. About $1175. Saks Fifth Avenue; Lillie Rubin-South & West; Roger Johns, New Orleans; Neiman Marcus; Amen Wardy, Newport Beach CA Details, last pages

Beauty Note: A pale wash of color for tropical settings, like the Ocean Club on Paradise Island. The colors, *far left:* Shiseido's Night Rose eye color from Night Snow collection.

Lothar Schmid

AN EVOLUTION OF LIGHT AND DARK

The best black maillot . . . the best suit for swimmers, *left:* a sleek, stretchy, high-neck tank. By Christian Dior Beachwear. Of polyester/cotton/Lycra. About $46. Bloomingdale's; Cameo Stores, Philadelphia; Liberty House of Hawaii. Towel, Martex. . . . More of the new cashmere "dressing," *right:* Oscar de la Renta's navy blue V-neck pullover, narrow cream-colored skirt. Sweater and skirt, about $810. Saks Fifth Avenue; Montaldo's; Lillie Rubin-South & West; Frances Brewster, Palm Beach; Marshall Field's; Frederick & Nelson. Details, last pages. The background, both pages—the Ocean Club on Paradise Island. . . . *Beauty Note:* A soft mouth to contrast with midnight darks; Almay's Colorplus Lipcolor in a wonderful Opalescent Pink.

Lothar Schmid

AN EVOLUTION OF LIGHT AND DARK

Gauzy, thin whites . . . wonderful in any hot-weather setting. *Far left:* Shamask's most diaphanous white handkerchief linen dress with an asymmetric V-front. About $480. Moss Boutique; NYC; The Twenty-Four Collection, Miami; Neiman-Marcus; Sakowitz; Wilkes Bashford, San Francisco; Butch Blum, Seattle WA. . . . "Water-drenched" pale-blue handkerchief linen trousers and white oversized tank top, *left*—perfect for wading near the Nassau Beach Hotel where these pages were photographed. By Gene Ewing Bis. Trousers, about $80; top, about $62. Bergdorf Goodman; The Twenty-Four Collection, Miami; Mary V's, Tyler and Longview TX. . . . The longest tunic . . . and the leggiest, *below:* Bill Blass for Blassport's dead-straight linen tunic with embroidery at the neck and hem, side buttons to unbutton. About $164. Saks Fifth Avenue, NYC; Kaufmann's; Hudson's; I. Magnin. . . . The dramatic elongation of a familiar shape, *right:* Zoran's white cotton knit caftan that falls—easily—to the ankles. About $80. Bergdorf Goodman; Zoran, Washington DC; The Twenty-Four Collection, Miami; Linda Dresner, Troy MI; I. Magnin. Towel, Fieldcrest. For details, see last pages. . . . *Beauty Note:* The sheerest, natural make-up—L'erin's blushing powder duo in Icy Plum/Very Berry.

Lothar Schmid

VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: when you want a small fitted suit or the simple ease of a skirt and sweater . . . when it's new—glamorous—dressing for night or one belt that changes almost everything

What works? Clearly, there are options in dressing now—you see them in this issue; to talk about limitless options in any fashion season, though, is probably a bit naïve. **For the most part this spring's clothes are either small, fitted, and belted—as precise as a pulled-together suit is—or they're easier-going pieces, almost minimalist, and often knitted.** You may be drawn to one or both looks, for different reasons; but you'll deal with them very differently when you dress.

Oscar de la Renta's cashmere cardigan and tank dress, *below,* are clear examples of minimalist thinking: soft, seasonless pieces, almost classic in the sense that you can wear them over and over again, they generally look best when you let them stand on their own. You reach for a bracelet, your watch . . . but mostly you find yourself wanting a real minimum of things added to them. **These lean knits are made to just glance over your body; they've inherent ease. In terms of fit, they're the opposite of this season's shaped clothes that require belting.** In terms of dressing, in truth, they require less thought.

The reality: This season's small jackets, broad belts, and very narrow skirts ask quite a lot of a woman—not just fitness, but a lean, narrow line. Look at the Ungaro or the Saint Laurent suit, *below:* its jacket, skirt, top, belt—each piece—is shaped close to the body. There's nothing "matched" in either suit; you might wear the individual pieces at other times, in other guises. But in each suit, those elements have been carefully thought out: here, playing off black and white fabrics, in a variety of textures.

Small jackets this season usually come with wide shoulders: it's a simple design trick, you'll find, that gives you the appearance of a small waist. Often, jackets stop above-waist . . . and they generally look neater—more polished—when you put a belt with them. And you'll like the jackets better—they look newer—with skimpy silk T-shirts or tank tops than with soft blouses.

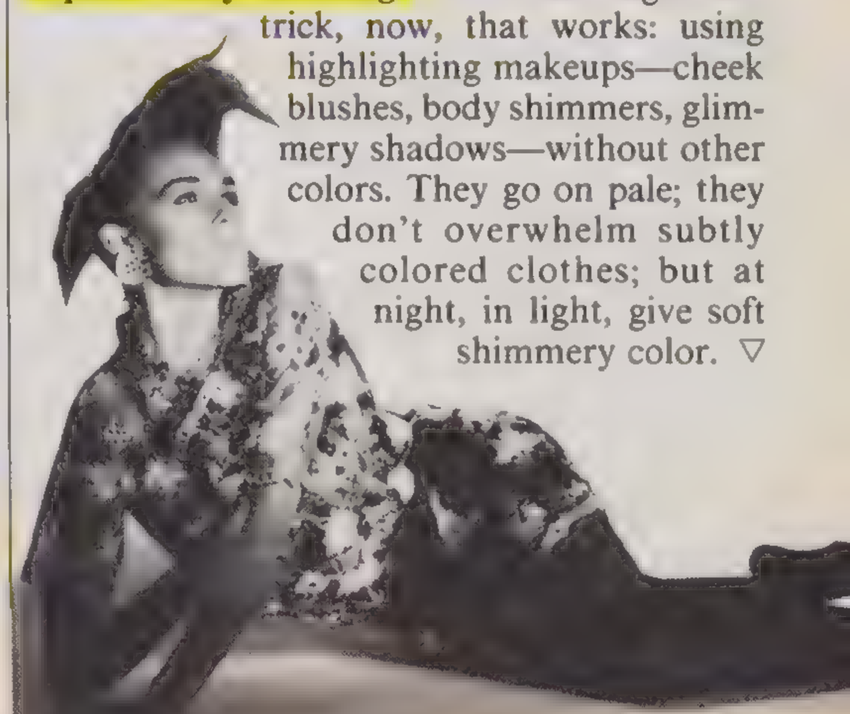
One conclusion: When you dress in a suit, this spring, you want nothing "retro" about it; and the modern difference is going to happen, to a large part, in your shoes, stockings, and hair. It's something you get from a sexier-heeled shoe that lifts this narrow line up a bit; in colored or patterned stockings that take away a certain "suit" seriousness. Designers, again and again for spring, showed big hats with fitted suits on the runway: not as a how-to message but as simple showmanship. Small precise clothes require the soft ease of a good haircut; hair with a bit more volume, perhaps, in order to balance all this season's narrowness.

One—easiest—change you can make in clothes now is simply adding a belt: you'll use it to cinch in an oversized jacket or a soft dress, to make something quite different of a narrow skirt and small sweater. Look at Calvin Klein's cardigan sweater and pants, Calvin's "peplum" sweater, or Norma Kamali's grey "sweat" dress, *above:* for all three, a wide belt creates narrowness, defines a waist; in terms of fashion, it's probably the one item, now, that most quickly says "this season."

And in a season when belts come five- or even ten-inches wide, there are narrower widths: a three-inch belt in a bright color is a "wide" belt for most women. A perfect man's brown leather belt, in fact, is probably the belt you'll reach for first: to pull in a big jacket or dress, to put over any number of big clothes you own now. When you wear a belt with a big buckle (like Barry Kieselstein-Cord's silver-buckled belt, *top left*) it's a highly noticeable piece; you'll leave off some other piece of jewelry.

Some of the most charming belts for this spring are colored red, yellow, or cobalt blue; when you wear dark clothes, white works as any other real color. That's true, too, this season of a precise white shoulderbag, even a shoe: they look best when you wear them alone, as individual hits of color . . . not summer "neutrals."

At this moment, there may be more options for dressing at night; there's clearly the choice of more glamour. That may mean a small fitted bustier—to put with a slim skirt—or an easier sort of short chemise dress (like Geoffrey Beene's *below*), all of lace and totally transparent. Women, evidently, aren't asking to have this dress lined; they're putting it over a short chemise slip or over long black pants and a silk camisole. **At night, in a season of either transparent or very narrow clothes, the first step when you dress may well be an all-of-a-piece body stocking.** One other nighttime trick, now, that works: using highlighting makeups—cheek blushes, body shimmers, glimmery shadows—without other colors. They go on pale; they don't overwhelm subtly colored clothes; but at night, in light, give soft shimmery color. ▽



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HEALTH *style*

Cold-weather body/skin fitness...chocolate: are you addicted?...rethinking salt...weight-loss stars, centers ...facts and fallacies on staying warm...muscle-ache relief

WINTER BODY POWER

Outdoor activity can be glorious in winter . . . but it can also have some not-so-pleasant side effects: cold temperatures, wind, low humidity can strip skin of moisture . . . chap, burn, and "bite" it—all problems that careful skin protection can prevent. The most common—extremely dehydrated, "chapped" skin—is not only unsightly and uncomfortable but has increased vulnerability to infection.

Chapping itself takes about two weeks to heal. To prevent: Bathe less frequently; use bath oils; moisturize face, body, lips (Lubriderm Lotion is one reliable moisturizer that can literally be used all over); and dry skin thoroughly before going outdoors. Windburn—a bane to skiers—occurs when wind dehydrates skin and increases sun damage. Best protector: an occlusive barrier-forming moisturizer with sunscreen. Frostnip—superficial frostbite affecting skin and tissue immediately below skin's surface—is a more common cold-weather injury than you might expect. Its numb, white areas appear most often on exposed nose, cheeks, chin, ears. Postponing face washing (for men, shaving) until after exposure to cold, and covering the face with a scarf or ski mask should prevent it.

If frostnipped, rewarm affected area and expect mild pain, redness for several days. Frostbite is more severe, penetrates more deeply into tissue layers. But frostbite is rare; most people who think they have it actually are frostnipped.

Frostbite's warning: severe pain, burning, numbness, redness, then patchy white spots. To revive: *Don't rub,* but soak frostbitten area under warm—not hot—water, and consult a doctor immediately.

Cross-country skiing is probably the best single form of aerobic exercise known to modern man," says Richard H. Dominguez, M.D., in "Total Body Training" (with Robert Gajda, Charles Scribner's Sons). "It puts enormous energy demands on both the upper and lower extremities. It is much easier on the knees, ankles, and hips than running . . . and is not too stressful for the spine. But cross-country skiing can be an extremely mild form of exercise if you do it slowly and gently." Performed enthusiastically, its demands on abdomen, arm, and leg muscles make it a strong full-body workout.

Unlike downhill skills, cross-country skiing can be picked up in one day, and the sport is easier to share when you ski at the same pace. Cross-country skiing requires no waiting in long lift lines and, after the initial investment (or rental) of skis, boots, and poles, no special clothes. One precaution: its rigors make cross-country skiers more susceptible to rapid body-heat loss from perspiration which can result in hypothermia—a steep drop in body temperature. Dressing in light layers and peeling off as you warm up can help to prevent this.

Nutritionist's weight-loss thought of the month: "There are no good foods, bad foods, junk foods—only good and bad diets"

ZINC

. . . today's misunderstood trace mineral. Concerns about getting "enough" stem from studies linking problem pregnancies and stunted growth in children with low levels of zinc. Some health-food stores are "pushing" high-level zinc supplementation for improved athletic and/or sexual performance—both unestablished claims. Supplementation is *not* the answer, as zinc—like all trace elements—can be toxic in large doses. "Megadosing one nutrient can cause a diet imbalance," says Carl L. Keen, Ph.D., research nutritionist, University of California at Davis. "High levels of zinc can precipitate copper deficiencies, creating real health problems. A well-balanced diet is still the best way to get adequate vitamins/minerals." Zinc-rich foods: seafood, organ meats, sunflower seeds, mushrooms.

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HEALTH *style*

who's looking great

eaner, trimmer, stronger than ever: Chris Evert Lloyd (left) . . . apparent to anyone who watched her win the U.S. Open. Her weight loss, new fitness regimen made all the difference in the way she moved, in the speed with which she got to the ball . . . Also at her best: Martina Navratilova, who credits her tennis comeback after an illness to "hard work and patience." All important: "Learning to take it slow, to listen to my body. Getting back into shape gradually is the only way to avoid pushing yourself back into a sickbed" . . . And Beverly Sills, who slimmed down, kept her energy up while putting in fifteen-hour days as general director of the New York City Opera. Her "secret": eating a regular breakfast and dinner, virtually no lunch. Contributing: "Lots of tennis . . . and a mind on the future, on the thinner me." . . . Lee Annenberg's fitness inspiration came from a week at The Golden Door spa. At home, she exercises to The Door's tape every morning, eats foods that are prepared "simply, beautifully."

We've all had the feeling: Jogging down a deserted street, you're suddenly afraid that someone will jump out of the shadows. A book that can help assuage those feelings, make you feel more secure about your own safety: *Every Woman Can* (Grosset & Dunlap) by Mary Conroy, Ed.D., and Edward Ritvo, M.D. Even if you don't use the seven easy self-defense moves, you'll appreciate the sound advice, like the following for any woman who walks to work or jogs through the streets: Try practicing "mental preparedness," learning to be alert, to look strong whenever you're out alone. Victims are chosen for their look of vulnerability, so your attitude can be your strongest weapon.

CPR—cardiopulmonary resuscitation—is an easy-to-learn life-saving technique. Up to 25 percent of "sudden death" victims—who lose breathing and/or heartbeat from accident or disease—can be saved. Learn how through a class at a hospital, the American Red Cross

Be aware of what one weight-control pro calls "eating amnesia," ignored on-the-run snacks that *do* add up

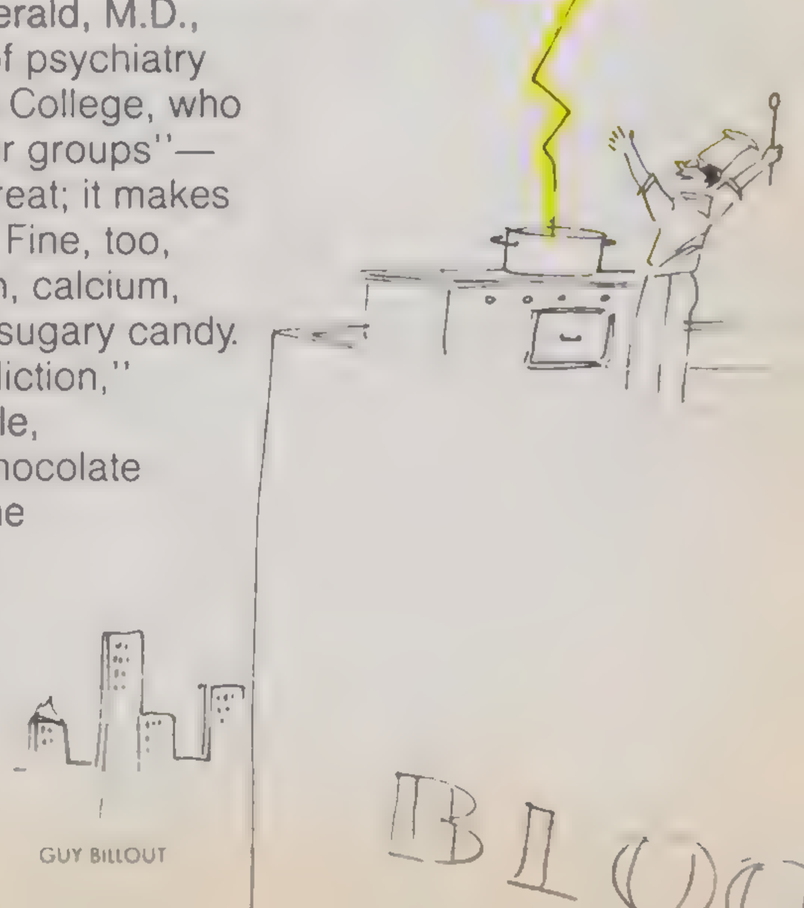
The salt-or-not-to-salt debate goes on. . . . "While cutting down on salt can help some patients with hypertension control high blood pressure, there is no scientific proof that avoiding salt can protect a healthy person from getting it in the first place," says John H. Laragh, M.D., director, hypertension center, The New York Hospital-Cornell Medical Center. "In fact, salt is a major ingredient in most body tissues and must be present in the diet for the body to retain normal fluid balance."

Still, many experts, including Norman Kaplan, M.D., professor of internal medicine at the University of Texas Health Science Center at Dallas, note that most of us eat ten times our daily salt requirement. "High blood pressure seems to be caused by both genetics and the slow build-up of sodium in the body," says Dr. Kaplan. "Reducing salt intake moderately can't harm anyone and may help safeguard future health."

What of the new low- or no-salt foods on the market? According to an article in *Advertising Age,* even the most health-conscious among us—while we may buy them once—aren't necessarily repeat buyers unless medically forced to be. Instead, we're learning to cook with less salt and, as Julee Rosso of the Silver Palate suggests, to use substitutes like flavored vinegars in preparing sauces, vegetables, stews.

chocolate plusses

If chocolate is your favorite (guilt!) food, you're not alone. Says Roy G. Fitzgerald, M.D., associate clinical professor of psychiatry at Thomas Jefferson Medical College, who has run chocolate "encounter groups"—"Chocolate not only tastes great; it makes us feel loved." Which is fine. Fine, too, is that it is a source of protein, calcium, and fat, more nutritious than sugary candy. But it can be a problem "addiction," even for normal-weight people, if meals are skipped to eat chocolate instead. . . .Succumbing to the allure: *cuisine minceur* originator Michel Guérard, who's added his own super-rich chocolates to his take-out marvels made in Bloomingdale's kitchen in NYC. . .



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Staying Warm in Winter

New data indicate that women—rather than being more sensitive to cold—can stay as warm as men

Fact: Physical activity produces body heat. "Our studies indicate that the 'cold problem' is not genetic or intrinsic to females but is a matter of fitness. Active men and women respond physiologically to climate changes in the same manner," confirms Jan Stolwijk, Ph.D., chairman of the department of epidemiology at Yale University. Other evidence shows that body-heat levels are more stable in women than in men and that women, because of their extra layer of fat, are able to *retain* warmth for longer periods. Tests at Yale's John B. Pierce Laboratory reveal that sedentary women who adopt a regular aerobic activity can raise body-heat levels.

Efficient blood circulation is the key comfort factor. Vigorous physical training stimulates blood flow, and it is blood flow that disperses warmth to the body's extremities. Conversely, sluggish blood flow causes body heat to pool in the trunk in order to preserve internal warmth and maintain body temperature. Hands and feet then cool to the ambient temperature and become uncomfortable.

Tests reveal that sedentary women who adopt regular aerobic activity are able to raise their body-heat levels

"A sedentary person calls on the body's defenses too often until she becomes hypersensitive to temperature changes," adds Dr. Stolwijk, "while an active person's body grows more alert to its own temperature rather than that of the room, and blood flow accelerates quickly for a better dispersement of body heat."

● Fallacy: Extra body fat helps to protect against the cold. The ability to stay warm is not based on how much body fat you carry but on whether blood circulates efficiently. In fact, carrying around extra body fat works against the preservation of body heat. "Fat alone acts as an insulator only in response to internal heat, such as that built up after exercise," explains physical therapist Michael Marino, R.P.T., research associate, Lenox Hill Institute of Sports Medicine and Athletic Trauma, NYC. "So an obese woman will feel as if she were wearing a raccoon coat in summer—and a rubber suit in winter when her extra weight causes perspiration intended to dissipate heat and cool skin."

Excess fat also inhibits the body from getting heat to the extremities, which accounts for the fact that thinner people often feel warmer. Heavy people may shiver less, but this might be part of the problem: shivering is a defense mechanism that creates body heat by contracting muscles.

● Fact: Dressing in several thin layers retains body heat better than wearing one single heavy layer. An unusual experiment in which men and women exchanged clothing showed that men who were otherwise unaffected by the cold suffered in skirts, while women toasted in woolen suits. John Downy, M.D., professor and director of rehabilitation medicine at Columbia-Presbyterian Medical Center in NYC, agrees that men's dress better combats the cold. "Wearing an undershirt, for example, traps air to create a protective layer outside the skin the same way that fat does inside. A shirt, vest, and suit jacket each work to retain heat while giving men the option of regulating body temperature by removing layers."

For the most comfortable winter dressing, wear *thin* layers of natural fibers (wool, silk, or cotton), which trap heat but allow perspiration to evaporate. And cover all parts of the body in order to allow the bloodstream to distribute heat evenly throughout the body. Body heat is lost through blood vessels of the head; keep both head and neck well protected.

For hand comfort, mittens work best since they allow fingers to warm each other. A down vest also helps to warm the extremities since extra heat from the trunk travels throughout the body. Fur-lined coats are the warmest outdoor wear; the fur acts as an insulator while the leather skin traps heat.

● Fallacy: Hot foods warm the body. A steamy mug of coffee or tea takes the edge off the chill, but the effect may be only temporary. Once the caffeine is absorbed, your body temperature rises, making the outside air feel even colder. Hot toddies may even be dangerous, since alcohol numbs sensation and thereby increases the possibility of frostbite. "Hot beverages may provide psychological warmth more than anything else," says Bonnie Taub, R.D., assistant chief clinical dietician at Lenox Hill Hospital.

Diet has no bearing on body heat; but the act of eating increases metabolism and warms you temporarily—which may account for the growth in appetite during cold-weather months.

—MICHELLE ARNOT

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VOGUES

HEALTH *style*

Q&A

Advice on diet, exercise, muscle aches

I would like to lose weight but have difficulty disciplining myself. Friends have had success with weight-loss centers. Are these programs sound?

"There is only *one* way to lose weight healthfully: to eat less and exercise more while still consuming a wide variety of foods. Be wary of any plan that eliminates a whole group of foods, be it breads, cereals, meats, dairy products, fruits, or vegetables," says Elizabeth Whelan, Ph.D., executive director, American Council on Science and Health.

"Another very important factor: who's planning the diet. Yours should be supervised by a registered dietitian and, ideally, you should be required to get a physician's approval before the diet begins. A history of medical problems, such as diabetes or heart trouble, should prompt a doctor's review of *any* diet changes.

"If you're promised instant weight loss, go elsewhere. You didn't gain weight overnight and you can't lose it that way."

In beginning a new exercise program, how do I know how "hard" to push myself? Should I feel exhausted afterwards? What about muscle aches?

"The cardinal rule of exercise: extreme exhaustion or pain during or after an activity indicates that you were exerting too much. Pain is your body's response to being pushed beyond its limits; it's an indication to you to stop. Listening to your body is the essential difference between getting into shape and injuring yourself," says Valery F. Lanyi, M.D., clinical associate professor of rehabilitation medicine, NYU Medical Center.

"Starting an exercise program gradually—and under your doctor's auspices—is the best way to avoid injury. A few aches and pains are to be expected along the way, of course, as you will probably be working muscles that have been unused; but aches should disappear soon," says physical therapist Michael Marino, R.P.T., research associate, Lenox Hill Institute of Sports Medicine/Athletic Trauma in NYC.

"As for exhaustion, never exercise to the point at which you are gasping for breath.

"You should *aim* towards a goal of thirty minutes of aerobic exercise three times a week, but start with just a few minutes every day. Within four to six weeks, you will begin to see a big difference in your fitness level."

Should I apply hot or cold packs to an area that is sore after exercising?

"In general, post-exercise achiness should be treated by applying ice to the area. Cold decreases swelling and pain, increases circulation to the area," says Marino. "Heat is usually recommended for chronic joint pain, such as arthritis. To ease tendinitis—joint pain such as tennis elbow, swimmer's shoulder, shin splints—try applying heat to the area prior to exercise, cold afterwards to mimic and reinforce your warm-up and cool-down stretches. Any pain that persists for one or two weeks should be brought to a physician's attention." ▽

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HAPPINESS

(Continued from page 205)

kind, considerate, loving, a real fine person, everything she should be, if I say so myself—and I know I'm not the best judge of my own child, but I've heard her teachers talk, and her friends, and our minister—and that day, as she came toward us with her academic robe on, and the big smile on her face, I was just plain proud, and as happy as I'll ever be."

Pope's next category is "Pleasure," and in years of medical and psychiatric work, I find that second line of response ever on the minds of today's men and women, especially the young. I happen to give a course at Harvard College (and another, similar one, at Harvard Medical School) titled "Moral and Social Inquiry." We read poets, documentary essayists, and novelists who have, in their own ways, tried to figure out what men and women want out of life, and why. After exposure to the likes of James Agee and George Orwell, Tillie Olsen and Flannery O'Connor, Walker Percy and Ralph Ellison, Dorothy Day and Simone Weil, and, not least, those three marvelous Victorian storytellers, Dickens, George Eliot, and Hardy, the students write their papers; and often enough, the papers are deeply personal: an effort to connect what they've read to what the students are struggling to do, to be. Not rarely, the question of "happiness" comes up.

Here is one young woman saying a few things about a college, a culture, a class of people, and, not least, herself: "I guess I expected to come to school here. I know I sound spoiled, but I was brought up to think I'd go to a good college, an Ivy League school, and that I'd have most of the good things in life, as 'a matter of course.' I put quotation marks around that phrase, because it's my mother's. She would tell us that she expected us to behave, and work hard, but there'd be lots of fun, and if we would just be patient, we'd get all we'd ever want, as 'a matter of course.' And mostly, I just assumed she was right, and we'd get all the joy life has to offer. And that's how it's turned out: I've had just about every opportunity there is, every luxury I've ever wanted. Sometimes, I wonder what's left in life! Is there any enjoyment I *haven't* had? And I get the impression it'll go on and on, until I die: comforts galore!"

I have, in my study of well-to-do children (*Privileged Ones,* the fifth volume of *Children of Crisis*), remarked upon an "entitlement" one sees in such young people, a sense that the world is, indeed, their oyster. Again and again, as I have asked such youths about their hopes or expectations, I end up hearing what they *have,* what they *own,* what they know they will *get:* possessions, sights and sounds, experiences here, there, everywhere, and not least, distractions, entertainment, sex (often called "satisfying relationships").

Pleasure, then, is for many of us happiness: pleasure in possessions, and pleasure in the capital we've accumulated, and pleasure in the authority we wield over others, and pleasure in the involvements we are taught we must have with others. As a Harvard sophomore, an intelligent, good-looking young man let me know once: "For me, a happy life is a life of love! I don't want to get married until I really know what love is; until I've experienced it often enough, so it's unmistakable to me. And I don't want to stay married, if there's no longer love between me and my wife!" Asked what "love" is by a doctor a bit astonished that a nineteen-year-old student should be so emphatic and sure of himself, he replied: "Love is good sex, and it's really caring for the person, and she cares for you. Love is intimacy of body and of mind. You both have to be on the same wavelength. Your vibes are the same as hers, and you feel hers and she feels yours, they're good for each other—the vibes."

So it goes, in the higher realms of our academic life, among many other places. I must say, I don't think that young man completely irregular or atypical. He is a product of a given background, a given era in our country's history: Both parents have had "therapy"; an upper-middle-class home in the Northeast; "sophisticated" in everything—where to eat and what to eat, musical preferences, when to dress this way, when to dress that way, where to stay in which cities, an endless amount of savvy, all of it "extracurricular." As for school, here is how that fits into a life's destiny: "I can't say I *like* school; but it has to be part of my life—just a few years. In the long run, I'll be happy I've stuck it out." When the listener asks him why, the answer is forthcoming: "It'll help with my career. You meet people who are friends for life. You feel more secure, with an education behind you: people look up to you, and that's always a trip!"

> ***"Happiness is an afterthought . . ."***

Yes, a "trip," a contemporary way of describing happiness: the pleasure of sex, drugs, drink, music, dancing, travel, food, one's appearance, one's social status, one's mailing address, one's college "background"—many "trips." Clearly, this life of the senses, of the "self" that is affirmed endlessly, of me, me, me, addressed in encounter groups and advertising slogans and an entire culture's preferences (be good to yourself, take care of yourself) turns out to be, for many of us, what happiness means: pleasure found, experienced, multiplied. And Pope's next variable, "Ease," is for us much connected to that "pleasure." Such was not, of course, always the case.

Years ago pleasure was not so readily obtained, had to be sought long and hard, and was by no means the mark of an entire "life style." William Carlos Williams, in a letter to a young friend (1950), pointed out that pleasure had to do with time—and not the extent of it some of us might think desirable: "I'm up early, and to bed late, working with my patients all day, and working at my poems or stories at night. It's the long haul that counts! Every once in a while, I'll stop and realize that I'm happy with my doctoring and happy with what I've been writing and happy at home, with my family; but hell, you don't live your life thinking that way. Happiness is an afterthought; it comes after years of putting out the energy, making the commitments, standing by them, through thick and thin."

An American modernist writer, an American physician of this century, Williams was hardly a stoic or a puritan. On the contrary, he was a passionate person whose poetry reveals a constant delight in the everyday things (and people!) of this life. His eye took great pleasure in the natural landscape, and in the human one as well. His ears caught with joy the music of this world—sounds, accents, whispers, outbursts, sheer noise. He could celebrate the sensual. He loved, especially, the feminine side of this earthly existence—women as our bearers, providers, and for him, the incarnation of so very much that is civilized, as opposed to crude and truculent and demanding.

Ever playful with words, but at the same time, dead serious in such fun, Williams once told me: "There are those who bear, and those who overbear," and if such sexually connected, large-scale distinctions now seem outdated or naïve (over thirty years have passed!), then his way of connecting those two categories of "being" to the matter of happiness may still offer us reason for appreciative pause: "Those who bear, who give life and nourish life, and you can do so, if you're a bachelor or a spinster, in the way you care for others—those are the people who find happiness only gradually, in the long run; the others, who are overbearing, grab what they can, pronto, and call it happiness, but they're always grabbing, so there's a discontent there, lots of it!"

The word "discontent" connects, of course, with Pope's last, categorical effort to provide a synonym for happiness: Content. He meant, one assumes, not the dubious contentment of smugness, of pride, of self-importance, but rather a state of mind characterized by a restfulness of sorts with respect to oneself: a self-respect that lasts, and prompts, yes, happiness. Nor is such a "content" feeling only the property of old age. The college students and medical students I teach have come to see me during my office hours and they have told me of decisions they've made (serious ones, indeed) and the subsequent (and consequent!) contentment they've experienced, often to their surprise. One young woman wanted me to know this: "I've struggled for two years about what I'm going to do with myself—my future, my career. I've struggled with my personal life, too: what kind of man will I get *really* serious with, and end up marrying. I don't have the answers for others, not even for my good friends; but I've thought of others, as well as me. And the result is I feel a little better about things—a little peace within myself!"

She was, in her own fashion, indicating that there is a moral side to this life—that happiness has to do, finally, with a leap toward others. To be tactful, considerate, kind-hearted—such old-fashioned virtues bring in their own reward, a kind of self-transcendence that can, indeed, be liberating. No wonder William Carlos Williams, in the Second Book of his long, lyrical poem about American life, "Paterson," exhorted himself and the rest of us: "Outside/outside myself/there is a world . . ." Pure common sense, one says—yet, how often we forget such ordinary wisdom in favor of the latest faddish, egoistic mandate.

"Sometimes I think I'm happiest when I've forgotten myself for a long, long time," a mere eight-year-old black child told me, two decades ago, as she struggled in the face of a hostile mob to enter an all-white Southern school. At the time, I worried hard about what was happening to her psychologically: the fear, the tension, the threats, the evident persisting danger. But she persisted, she endured, and she always and thereafter called that time her "big chance." She had stumbled the hard way upon wisdom, upon grace, upon a kind of release based upon moral purpose; and maybe many of us, so much better off in our lives, may still be waiting for *our* "big chance." ▽

(Continued from page 226)

medicine at Newark Beth Israel Medical Center and professor of medicine at University of Medicine and Dentistry, Newark, New Jersey. In women, the problem areas are upper arms, abdomen, breasts. "Since the face is not usually an area where fat accumulates, that's less of a problem. People usually look younger after weight loss." Isometric toning exercises to firm underlying muscles may help, but sometimes it is necessary to recommend plastic surgery. Dr. Kirschner cautions, however, that surgery is *never* recommended until weight is stable for at least six months. "Regaining weight after surgery can be a problem because scars may then become evident."

More likely to be a problem for most of us is the increased number of "skin shocks" accompanying our greater participation in sports and fitness activities. According to Rodney S. W. Basler, M.D., consultant in dermatology to the University of Nebraska and national president of the American Dermatologic Health Association, "The health and fitness revolution has increased injury and infection—and has exacerbated minor existing conditions, with trauma running from 'protective' changes such as calluses to injuries such as sunburn, abrasions, and blisters.

"Sun protection is easily available. It's important for athletes to choose a sunscreen that works when it's subjected to moisture, either as water or perspiration. But one problem with effective sunblocks is that they themselves can irritate overheated, perspiring skin."

Sweat, crucial to maintaining a safe body temperature, can contribute its own irritant. Because it softens the stratum corneum, or outermost layer of skin, perspiration decreases skin's natural defense against infection. "In many people, various eczematous rashes can be aggravated simply by increased body heat and perspiration. Less common, but perhaps of more concern, is a type of hives triggered not only by exertion but by rapid changes in body temperature and by emotional stress—all likely factors in sports."

Most cuts, scratches, and abrasions are a fairly simple matter, should be washed well, kept clean and moist with an ointment, such as an over-the-counter topical antibiotic; it's the moist environment that helps the healing. Deep cuts, of course, need suturing to keep the scar narrow. As for the mythical powers of vitamin E, there are no data indicating that E applied to a scar helps to minimize it; in fact, allergy to vitamin E is common. Many hypertrophic, or thickened, scars can be helped by cortisone injection. As for burns, a severe burn will scar; but if a second-degree burn blisters, it generally won't cause permanent scarring.

As high as 20 percent of the general population is allergic to stinging insects' venom. In fact, more people die of bee stings than snake bites. The susceptible can undergo desensitization programs or carry antidotes. Avoiding wearing fragrance, shiny jewelry, and brightly colored clothes while out of doors will help all who'd prefer not to be stung. Insect repellents containing deet (N, N-diethyl-m-toluamide) are considered most effective against biting insects like mosquitoes. And any salt-water swimmer who's ever been stung by a jellyfish will be grateful to know the following first aid: an immediate splash of alcohol or ammonia to deactivate the toxin, followed by gentle abrasion of the affected area with sand.

A much more serious, complex, and perhaps epidemic concern is herpes. "I'm not sure the term 'epidemic' is accurate," says virologist Bernard Roizman, Sc.D., professor and chairman, committee on virology, University of Chicago, "but I do feel that herpes is on the increase, because the number of herpes problems in newborns has increased."

Among the numerous forms herpes virus infections can take, it is genital herpes that's under closest scrutiny today—and specifically its treatment with the antiherpes drug acyclovir, last spring FDA-approved for topical use and recently approved for intravenous use. While Dr. Roizman agrees with many other experts that acyclovir does help to diminish viral shedding—and shorten active herpes' infectious stage (of both genital and "cold sore" herpes; see page 84)—he points out that, used topically, it does not affect herpes recurrence rate. Moreover, used intravenously or orally as a prophylactic method to prevent recurrences, acyclovir is likely, he says, to cause more trouble than it cures. "Acyclovir is certain to cause cell mutations, with the possible future side effects of birth defects and tumors.

"For now, it's important both to educate the public that herpes is infectious; and to diminish viral shedding—and shorten the infectious stage—with drugs such as acyclovir, as a 'courtesy' to sexual partners. For the future, there'll be much more research, better drugs. One aim is to make people less susceptible by immunization. At the moment, you only need one contact for transmission; we hope vaccination could reduce the rate to ten contacts, which would significantly reduce the rate at which herpes is spreading." ▽

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GEORGE KENNAN

(Continued from page 206)

later, as one gets to know him better, a gentle warmth and humor come increasingly into evidence. It is almost as if he were distancing or protecting himself from strangers. The truth is that his shyness has contributed to his being something of a political loner for most of his life.

"I was rather an oddball as a student at Princeton," he recollects with equanimity in the comfort of his icon-studded living room. "I came from the Middle West. I was younger than my class in years. I was very shy and neurotic. When I got through, I had no idea of what I wanted to do."

Kennan chose the State Department because he did not want to find himself "a naked intruder on the human scene." He thought the "protective paternalism" of a career in the diplomatic service would permit him "a useful, necessary, legitimate role in life." However, the striped pants never really suited his character. His concept of the manner in which America's diplomatic efforts should be conducted was not shared by his superiors in Washington: "My mind was more widely ranging than that of many people in the State Department. I tried to look farther into the future. This often upset them. Washington's view of international affairs, generally speaking, is pretty much riveted to what is going to happen in the next few weeks. It is hard to get their attention on the long-range implications of the policies they are adopting or contemplating."

Kennan recognized in 1949 that the planning staff that he had launched a few years earlier "had simply been a failure like all previous attempts to bring order and foresight into the designing of foreign policy." Further disillusioned by the incursions of the McCarthy witch hunt in the reaches of Foggy Bottom, and by the rejection of his ideas about the control of nuclear weapons, Kennan quit the Foreign Service. In retrospect, he says: "I think it was better that I left government when I did and turned to the work of a scholar."

As a diplomat-historian at Princeton, Kennan found that his numerous books and articles, as well as his much-heralded speeches, could have a startling impact on public opinion. Mostly, he was listened to because of his Soviet expertise. After all, Kennan had directly studied or experienced the negotiating process with the Russians since the 1930s. He speaks Russian with the gusto, if not quite the enunciation, of a native.

It was because of his continuing concern for the need for a better understanding of America's principal ideological opponent that the Kennan Institute for Advanced Russian Studies was established as part of the Wilson Center in Washington in 1975. "Soviet-American relations obviously have to be seen in the historical context, and naturally my own views about it have very often not been in accord with those of the people in Washington," he explains without rancor.

Kennan does get highly aroused about the mistaken and distorted conceptions so many Americans hold about the Soviet Union. His fists clench and his neck stiffens as he explains, "They have become convinced that the Soviet leadership is obsessed, and has been ever since World War II, with the desire to invade Western Europe and has been 'deterred' only by the threat of nuclear retaliation." But he counters that he has never seen any evidence that the Kremlin leaders considered such a blow over the past three decades. He thinks that there are far too many considerations of self-interest that militate against Moscow's even contemplating such an attack.

The press and the media, Kennan suggests, his eyebrows arching, are much to blame for the distorted notions which persist. Speaking at Dartmouth last year, he said: "If we insist on demonizing these Soviet leaders—on viewing them as total and incorrigible enemies, consumed only with their fear or hatred of us and dedicated to nothing other than our destruction—that, in the end, is the way we shall assuredly have them, if for no other reason than that our view of them allows for nothing else, either for them or for us."

He points out that it would have been regarded as highly offensive and unacceptable in 1882 to talk about military plans and scenarios specifically directed against another country. Today, it is common practice to discuss the possible advantages and dangers of a first strike against the Soviet Union. He says that not only does this represent a deterioration of the international political climate but it also implies that we view war as the overriding prospect of our relations with the Soviet Union. Says Kennan, without equivocation: "There is no issue at stake in our political relations with the Soviet Union—no hope, no fear, nothing to which we aspire, nothing we would like to avoid—which could conceivably be worth a nuclear war."

Kennan, who won last year's prestigious Peace Prize at the Frankfurt Book Fair, has become increasingly preoccupied with the basic question of human survival. One can sense that it haunts him; it weighs on his spirit. And this manifests itself in a number of ways. The single-sentence answer, with its snappy, witty, and often superficial gloss, is not for him. Kennan speaks in clearly thought-out paragraphs on this matter. In many ways, Kennan's outlook is as straight as his posture. He is straightforward about his deeply ingrained Christian morality:

"How can anyone who recognizes the authority of Christ's teaching and example accept, even as a humble citizen, the slightest share of responsibility for the use of the nuclear devices?" he asked an audience at Princeton's Theological Seminary earlier this year. He suggested that the theory of nuclear deterrence raises a very delicate and interesting question of Christian ethics. For, "If you recognize the sinful nature of a certain action and profess to hope that you will never have to commit it and threaten to do so under certain conditions, are you not, by virtue of this very declared intention, this very preparation, and this very threat, incurring at least a large measure of the sin you profess to deplore?"

Kennan does not feel comfortable in these extraordinarily materialist and unspiritual times. He cannot share the outlook of perpetually rising expectations, television commercials, and instant gratification. To this highly self-disciplined man, who likes to bicycle to his office and to pore over volumes of diplomatic history in musty Parisian or German libraries, the self-indulgence of our times seems galling. "We appear to be unable to make a determined attack on drugs or crime. We appear to be unable to maintain the conventional forces we need because we are afraid to face up to the question of national service or the draft," he says sternly. Bringing his palm down firmly on the arm of his chair, he says "In other words, we are a self-indulgent nation, self-indulgent because it suits the political establishment to be that way rather than to face up to these problems."

Kennan is almost delivering a private lecture as he explains how unhappy he always has been about the tendency of highly placed people in Washington to strike attitudes before the public instead of conducting a real foreign policy. Kennan has always confronted directly the questions of foreign policy that continue to haunt this country—such as military dominance of foreign affairs or U.S. insistence on complete victory. A more rational, planned conduct of foreign affairs has always been his goal.

It is therefore ironic that Kennan should have his name linked to the policy of military containment. He intended his famous article in *Foreign Affairs,* published in 1947, and signed "X" to protect his anonymity in the State Department, to be the basis of discussion about "political containment of a political threat." Instead, it was misinterpreted as the theoretical justification of a military alliance, NATO, which he opposed. Kennan was appalled to see the word "containment" elevated to the status of a doctrine applied on a global basis. He had intended it only for Western Europe. And he confesses to being chagrined that the myth of containment has never fully lost its spell.

The most significant public debate in any democratic society

If one sign of a true prophet is that he is hardly ever listened to in his own country, then George Kennan must get high marks. He has been opposed to the adoption by the American government of the principle, or at least the option, of the first use of nuclear weapons ever since he initially came into contact with the problem in the late 1940s. But this dissension has had almost no impact. "It seems to me that this question of first use lies at the heart of all these other problems of nuclear weaponry. I would consider it the most important one."

Kennan has steadily denounced what he calls "the flat and inflexible thinking of the Pentagon in which the false mathematics of relative effectiveness in these weapons was given a sort of absolute value." He points out that the Russians have committed themselves to the renunciation of first use and that, whether we like it or not, we must accept this. "They have done it unilaterally. They have done it publicly. They have done it with every evidence of meaning it. We are the ones who have dragged our feet."

Kennan, who in his earlier days as a diplomat set up specific guidelines about how to negotiate with the Russians, said: "I have always

maintained that the Soviet government normally will live up to its undertakings provided that these are absolutely specific. If the agreements say this is what we will do and when we will do it, and if you then show a serious interest in the observance of these agreements, the Soviet government, in my experience, will do likewise."

How then should we now proceed? Kennan's face expresses dead earnestness when he says that neither the Russians nor the Americans can afford to spend the next six or seven years negotiating new agreements. The nuclear balance is simply too precarious and unstable for such stalling. His own preference is for "a series of reciprocal, unilateral actions which don't commit anybody, which don't require ratification by any legislative body."

At the top of Kennan's list would come the abandonment of the option of first use. This would be followed by a freeze on the further development and testing of weapons. Then would come a 50 percent cut in the number of nuclear warheads held by each side. He also would like to see nuclear-free zones created covering all of Northern and Central Europe. "This is something which could be achieved without detriment to Western security and which ought to be brought about as soon as possible."

Kennan is deeply convinced that the public discussion of the problems of nuclear weaponry now taking place in this country will go down in history as the most significant public debate in which any democratic society has ever been engaged. Then he adds, as a sobering after-thought, "predicated, of course, on the assumption that history is to continue at all.

"The clock is ticking," Kennan says, "and the approach to the end of the ticks is already predictable. We don't have that much time. We've got to move very rapidly." His elegant and caring Norwegian wife, Annelise Soerenson, to whom he has been married fifty-one years, brings in some tea. On his living-room desk and on the Steinway piano, there are silver-framed pictures of his own four grandchildren. However, Kennan's warnings are being made for the benefit not only of his immediate family but of all mankind. As he said upon receiving the Einstein Peace Prize: next to the horrors of a possible nuclear confrontation, "all personal considerations ought to fade into insignificance . . . no effort, no unpleasantness, no controversy, no sacrifice" should stop us from trying to prevent this ultimate "fatal folly."

Yorick Blumenfeld *is a nuclear physicist working at Princeton University's Institute for Advanced Study. His book "Jenny: Diary of a Survivor" was published this fall by Little, Brown & Company.* ▽

SKIN POWER: BEAUTY

(Continued from page 231)

with a surface oily residue), which can lead to "premature aging" if not treated. La Prairie's new treatment helps prevent moisture loss as well as control excessive oiliness.

For the past fifteen years, chemists based in London, Paris, and New York have met to discuss work in progress for Germaine Monteil (bought in 1968 by one of Britain's leading industrial companies). The Supplegen Firming Action products came into being through this combined effort, directed specifically at skin forty years old or more, using 100 percent stabilized soluble collagen to give a boost to elasticity. In 1978, a Germaine Monteil project began on both sides of the Atlantic under the code name of Zoom Cream, introduced last year as Revivance Biological Complex, a unique one-cream corrective treatment for skin that "plateaus" at a certain level of performance, and needs help to continue improving. From Lancaster in Monte Carlo and London, another combined "brain trust" brought the Ligne Suractif to this country, using a hydro-soluble retinol, exclusive to the company, that helps to accelerate skin-cell renewal.

Another leading company with laboratories in Europe and the U.S. is Chanel, which was among the first to act upon the idea that "the sun ages skin." Protection became an important part of the firm's cosmetics philosophy . . . built into specific makeup products (formulated with high emolliency to increase skin's suppleness). Last year, Chanel produced a sophisticated range of Total Protection skin-care products, meant to be worn on a daily basis, winter and summer, providing a perfect barrier against *possible* environmental damage deep in the dermis (possibly not seen for years) that can be responsible for "premature aging." In March, Chanel will go one step further—bringing the "total protection" concept to a new form of makeup, said to incorporate more "skin care" than ever before."

"Only neglect is aging." Helena Rubinstein often said it. Now, the cosmetics industry as a whole is determined to make you believe—and act on it. ▽

INSIDE THE TFTR

(Continued from page 208)

demand for environmentally safe ways of producing energy.

"Environmentally, it's the best approach," says Harold Furth, Ph.D., Director of the Plasma Physics Laboratory. "Not only better than fission, it is also much better than burning fossil fuels and filling up the atmosphere with carbon dioxide. . . . It is also better than solar power because it is more concentrated, so you won't have to pave over the deserts with solar collectors. It's just fine." Another appealing advantage to fusion energy: none of the materials or by-products of fusion could possibly be used to produce nuclear weapons. Nuclear terrorism in the twenty-first century could well become obsolete.

The "tokamak" concept originated in Russia in 1950. (One of the pioneering scientists was the well-known dissident Andrei Sakharov.) The word *tokamak* is a Russian acronym signifying a doughnut-shaped container. There has been remarkable cooperation on fusion research between Russian and American scientists, a welcome portent in our embattled age.

"This is really the long-range solution to the whole world's energy problems," says Dr. Stix—not a man to make such a statement lightly—who, after decades of work, is finally seeing the fruits of his research. By the turn of the century, he says, certainly by its third decade, we'll know what fusion power can do. It's worth the wait. ▽

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ANGER

(Continued from page 205)

enough. (You may notice the similarity to American blacks and to women, who likewise had to be careful to control anger in the presence of the white man.)

Even today in Japan, an individual who feels very angry is likely to show it by excessive politeness and a neutral expression instead of by furious words and signs. A Japanese who shows anger the Western way is admitting that he has lost control, and therefore lost face; he is thus at the extreme end of a negotiation or debate. In other cultures, though, showing anger may simply mark the *beginning* of an exchange, perhaps to show that the negotiator is serious; a man may lose face if he does *not* show anger when it is appropriate and "manly" for him to do so.

Most of us are oblivious to the rules that guide our expression of anger, but the commonest rule is what we used to call good manners. In fact, as small tribes teach us, manners are really an organized system of anger management. The conventions of the U.S. Senate, for example—the ornate language, the rules of debate—regulate anger over disagreements into acceptable channels. A senator does not call his or her opposition a stupid blithering moron, for instance. He says, "My distinguished colleague from the great state of Blitzhorn, an otherwise fine and noble individual, is, in this rare moment, erring in judgment."

Good manners melt resentment because they maintain respect between the two parties. Indeed, one of the basic principles of parliamentary law is courtesy, "Respect for the rights of individuals and for the assembly itself." You don't have to join Congress to feel the effect of this principle at work. Someone steps on your toe, you feel angry, the person apologizes, your anger vanishes. Your toe may still hurt, but your dignity is intact.

Without rules for controlling anger, it can slip into emotional anarchy, lasting far longer than its original purposes require. Observe how friends and family react to someone undergoing a bitter divorce: they extend sympathy to the enraged spouse for a while, but eventually they expect the person to "shape up" and "get on with it." What these friends and relatives are doing is imposing unofficial rules of anger management. The victim may grouse and mutter about the loss of sympathy, but those who encourage a vengeful spouse to ventilate rage for years are doing neither the spouse nor the tribe a service.

In this country, the philosophy of emotional expression confuses self-restraint and hypocrisy. In the Far East, a person is expected to control and subdue the emotions because it is the relationship, not the individual, that comes first. Here, where the reverse is true, some people express their emotions even at the expense of the relationship, and manners seem to be as rare as egrets. This analogy is not arbitrary, for the same ideology that gave us emotional ventilation is responsible for the scarcity of egrets: the imperial "I." The individualism of American life, to our glory and despair, creates anger and encourages its release; for when everything is possible, limitations are irksome. When we think we deserve it all, reaping only a portion can enrage.

Anger survives where anger works; and, in America, the judicious application of a furious speech or a determined roar often gets the results that kindness, unfortunately, does not. Anger in America restores the sense of dignity and fair play ("I told that crook off good"); it feeds ambition and competitiveness ("I'll show the bastard how the job is done"); it asserts the individual in an anonymous world ("Listen to *me*").

But fair play, competitiveness, and individualism are by no means universal values. Try getting angry in front of an Utkuhikhalingmiut Eskimo and you will be ostracized for your childishness. In highly cooperative small societies like the !Kung-san of Africa, the provocations of anger that we take for granted—no, that we take for *instinctive*—are unknown. It is not that feelings of anger are unknown in such societies, rather that whether and how one acts on those feelings are managed by culture and by learning. The rules that govern anger do not spring arbitrarily from the brows of local shamans, witch doctors, and therapists; they serve their culture.

In some unspoken sense, most people understand this. In spite of certain gurus' admonitions to stop being nice, they know that niceness makes society possible. In spite of certain glowing promises that anger will make you feel good, they know that anger can be an uncomfortable emotion, for it means that something in your life is wrong. But this attitude is not bolstered by a society that praises aggressiveness, or rewards it tangibly while it condemns it verbally. We are ambivalent about anger not because of an "internal war" between reason and emotion; we are ambivalent because sometimes it is effective and sometimes it is not, because sometimes it is necessary and sometimes it is destructive.

This is why it is impossible to recommend single, simple strategies about whether you "should" or "should not" ventilate anger. The answer depends on why you feel angry, at whom, and what you hope to accomplish. Sometimes a thundering rage is the only way to convince your target that you *meant* it. Sometimes the best thing you can do is count to a hundred and forget the whole incident. Most often, reflective strategies work—waiting until your anger has simmered down and then deciding what reasonable route to take. And sometimes, as in combatting unfair treatment, you'll need to organize. In no case, though, is stewing in silence, brooding and sulking, likely to ease or change what's angering you.

I dislike pop-psych approaches that persuade people that anger is buried "in them" because I think such notions are dangerous to the mental health of the participants and to the social health of the community. Such views get people ventilating and agitating, but they rarely recognize or fix the circumstances that make them angry in the first place. When Aesop's lion roared, no one thought the lion had a hostility complex or a problem with temper control; they knew a net had trapped him. No amount of chanting or shouting or pillow pounding will extricate us from the many nets of modern life.

Anger, therefore, is as much a political matter as a biological one. The decision to get angry has powerful consequences, whether anger is directed toward one's spouse or one's government. Spouses and governments know this. They know that anger is ultimately an emphatic message: *Pay attention to me. I don't like what you are doing. Restore my pride. You're in my way. Danger. Give me justice.* ▽

A TWO-WAY LOOK

(Continued from page 214)

these pages: Lagerfeld's apartments in Rome and Monte Carlo are, according to Andrée Putman who did them both, "very independent from each other, as they are from the eighteenth-century rooms of Karl's old Paris apartment. Very few things can go from one to the other except an attaché case. Each of Karl's apartments is a perfect and closed universe, but a sincere one. His apartments have been a series of successive sincerities. He goes to the end of an obsession for each place: and then he gets rid of stuff."

Lagerfeld and Putman met in 1968, but it wasn't until two years ago that they collaborated on anything. He pushed her to open her office, Ecart International (backwards, Ecart is Trace, says Putman with gnomic delight); and since then he has turned over to her everything to do with the decoration of his houses. To hear Andrée Putman talk about the apartments is to begin to understand the mercurial, heady humor that these two share.

"The man in the window of the Rome apartment? He's the thief who just came in to steal everything. The situation and the scale has such reality . . . Rome is very much *actuel,* in the present. The bathroom is *piped* like a pyjama with stripes and borders and little polka dots. The tiles are black and white and silver, just to have a mirrored note there. Then there are the little *soutache* ribbons around everything. It all becomes a game, it's completely *ludique,* finding a tooth mug with stripes the same thickness as the tiles. . . ."

"One day, I said to Karl, 'For Monte Carlo we should do beds that are like Neapolitan *cassatas,* with each pillow a different color—yellow, blue, pink, the top sheet Parma mauve,'—and I thought he'd forgotten it, but when I went to stay there and was shown my room, there was my bed with a Parma mauve top sheet, sky blue pillow, yellow, pink. . . ."

The choice of Ettore Sottsass' Memphis furniture for the Monte Carlo apartment has been considered controversial: Sottsass and his former colleagues at the Old Studio Alchymia are the people who said, "One must go beyond beauty," and the furniture is indeed, to the untrained eye, quite startlingly hideous. Until you realize that it's also funny. And more.

"What the Memphis people did at first was difficult to categorize, they did solitary, lost things, always a little hard to get the point of, and suddenly it got much clearer. Karl met Ettore Sottsass, a genius, admirable man, they laughed and we all laughed a lot and talked a lot and it happened like that."

For a man who has lived Art Deco, and then disposed of his collection in the great sale rooms, who had had the best of the eighteenth-century, upholstered with specially commissioned royal brocades, and now stores it in his Brittany château ("Using a château as a storeroom" says Putman, "isn't really spoiled, it belongs to another vitality, a fantastic self-assurance based on a fundamentally eccentric education"), the change had to come in such a way that the past would be freed of the present, as the present is, at best, of the past.

Fashion isn't relevant to Putman and Lagerfeld: When you are the agent and engineer of change, the past may attract you but it cannot catch you out, nor can the present. ▽

"PIRATES OF PENZANCE"

(Continued from page 203)

at the end of a long note to form the next word. The scene is filmed by two-minute fits and starts. "Cut!" The camera and the playback stop, but the singers take a few more bars to wind down, carried along at the top of their lungs by the music's momentum.

This is a world apart from the one you read about in the papers: it is the set for *The Pirates of Penzance,* a movie starring rock singers Linda Ronstadt and Rex Smith, two charismatic young actors named Kevin Kline and Tony Azito, and two seasoned veterans of the theater and films, Angela Lansbury and George Rose. With the exception of Lansbury, a newcomer for the movie, this cast has been together since July 1980, when *Pirates* opened on the stage of Central Park's Delacorte Theater, in a production sponsored by the New York Shakespeare Festival.

Outdoors that summer, the show was not at all the dust-covered Victorian relic most people thought Gilbert and Sullivan operetta was supposed to be but instead an irrepressible free-for-all. Kline as the Pirate King ricocheted from crow's nest to stern. Ronstadt warbled her heart out as Mabel. In the second act, the show was nearly stolen by Azito, the police sergeant, and his bumptious squad of cops. If much of the material was potentially hokey by today's standards, the performers delivered it with such conviction that, while the show lasted, no one ever thought to question its preposterous turns of plot or its paper-thin characters. The response to *Pirates* then was so enthusiastic that, within a few months, the show was moved to Broadway and, with another year, launched on a cross-country tour. One hundred years after its American premiere, *The Pirates of Penzance* was a smash hit all over again.

But how to translate the energy and innocence audiences saw in the stage show to film, now that most movies look so realistic—too realistic for movie musicals to be believed? Wilford Leach, who directed this production of *Pirates* onstage, is also directing the film. A tall, bald, bespectacled man who looks like a college professor, he makes his presence on the set felt but almost never heard. But, when asked, he's not unwilling to talk about the frame of reference that he and Ed Pressman, the producer, have come up with to make this film make sense.

"My favorite period in film," Leach says, "is the silent comedies—as stylized as they are, as unlike any contemporary notion of comedy. We took those as our model. If Buster Keaton were to sing, it would be in a Gilbert and Sullivan operetta. And Lillian Gish would be perfect as Mabel." Pressman adds, "In silent films you would actually see a telephone ring—it would shake—and that was accepted. So we have to establish other conventions in a world that doesn't exist."

A visitor entering this world on the set quickly gets her bearings. One look at Linda Ronstadt dressed in lace and dimity and you know that her hot-mama album-cover image has no place here. Even her voice sounds different. Nevertheless, Ronstadt seems totally at home. "I've always had this fascination with innocence," she says. "Mabel is very earnest and innocent, but in a knowing way—she's no Goody Two Shoes. It's not ignorance, though a lot of people get innocence and ignorance confused. Actually, Mabel is a lot like Snow White, who's one of my heroines. She sang in the same range that I sing in as Mabel—that little American soprano voice, up in the treetops."

"Speed. Playback": "They come in force, with stealthy stride. /Our obvious course is now—to hide." Azito and his men stake out the grey stone castle where the Major General lives, a flimsy but meticulously rendered façade surrounded by sculptured gardens, fountains, lily ponds. The pirates, sneaking up on the house, get carried away. They advance on the camera, stomping their feet and singing fortissimo:

"With cat-like tread,
Upon our prey we steal,
In silence dread
Our cautious way we feel. . . ."

Cops: "Ta-ra ta-ra. Ta-ra ta-ra!"

"These so-called pirates," Leach explains, "just like the boat and the wind in their hair. In 'Cat-like Tread,' they have so much fun posing that they never get around to attacking the castle. The whole number is about that escalation of bravura."

The Pirate King, as Kevin Kline sees it, is "a bad actor," a swashbuckling klutz who stabs his foot with his épée. Of course, the danger is that Kline will come off looking like the bad actor, as he is all too well aware. ("Wilford says I worry too much," he admits. Wilford is right.) Between takes, when Ronstadt and Rex Smith retreat to their chairs to catch up on their reading (Henry James novels and Groucho Marx's letters, respectively), Kline keeps to himself, concentrating on the next scene, or sometimes, by way of keeping up his energy, he continues to play the Pirate King. He drills his band of men in the pronunciation of big words that come up in the lyrics: "Mag-na-ni-mi-ty!" he shouts and, like the parrot perched on one pirate's shoulder, they repeat it after him. Kline seizes the one dimwitted fellow who can't quite get it right and gives him a good shaking; from then on, the lesson goes smoothly.

Another afternoon, Kline and Smith play a reckless game of leapfrog—standing up. Three of the General's daughters, in a huddle, eye Kline and whisper among themselves—one hasn't yet met him and, by the looks of it, would like to. "I'll introduce you," one of the others says boldly, then visibly freezes at the prospect of approaching a man as dashing and self-possessed, as formidable as the Pirate King. Before she can muster the courage, he strides right over to where the three of them stand and, extending his hand, says, "Hi. I'm Kevin Kline." The girls melt.

"Kevin plays the Pirate King real butch," Azito says, "with his legs open. So whenever I play a scene with him, I do it pigeon-toed. I've always had a soft spot in my heart for the goofy guy who plays by all the rules. 'The broader the base, the narrower the intellect'—you know that saying? I was raised in a Catholic school where they were always telling you to keep your heels together, so I use that stuff for the Sergeant."

When it came to dressing the cops, costume designer Tom Rand decided "to accentuate whatever was odd about their different body shapes," exaggerating big square shoulders with pads, using "visual tricks" to make Azito, who is eight inches taller than the rest and rail-thin, look even skinnier. Just as the police uniforms take their shapes from the cops' physical peculiarities, the pirates' costumes are tailor-

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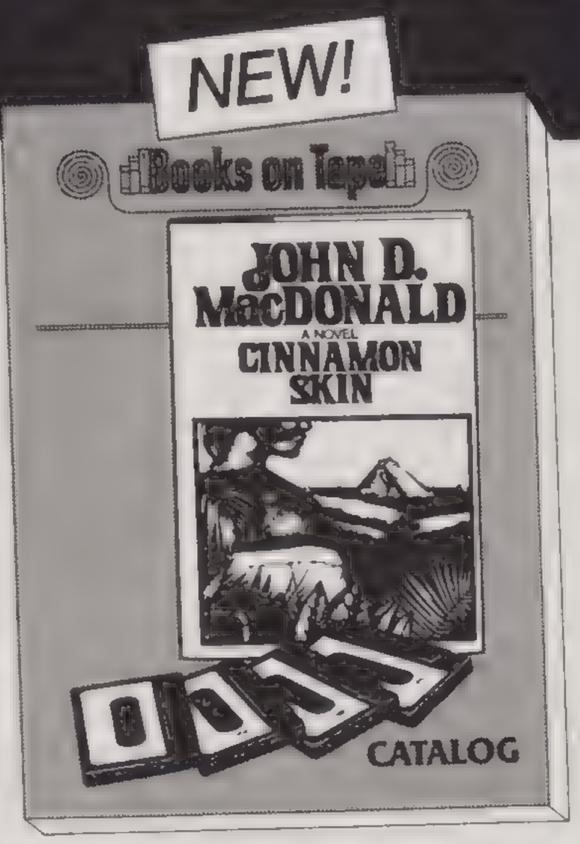

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"PIRATES OF PENZANCE"

(Continued from page 261)

made to fit each pirate's fantasy. Rand said, "Dream up what sort of a pirate you'd like to be—some said elegant, some said absent-minded . . . so we worked out very particular things for each person," with the result that the costumes look extemporaneous.

So does the dancing. Graciela Daniele, choreographer for the stage production and now for the film, began by asking the cast to show her their stuff, then used whatever movement occurred to their bodies naturally in making the dances. Neither she nor anyone else connected with this *Pirates* had ever seen a Gilbert and Sullivan opera before. Which is just as well. They treated the script as if it had just been written. Daniele asked Leach: If he were to choose a painter whose work best conveyed the style of the show, the set of images he was looking for, who would it be? "He said 'Rousseau,' and I understood immediately. That realistic unreality, humorous and naïve—a lion that looks big and threatening, but it doesn't scare you. . . ."

There are blue tissue-paper leaves on the trees and three cows—dyed red, yellow, and orange—grazing in the field that is the set. The pirates, with hay in their hair, hide behind the cows. The cops toddle through, on the pirates' trail. Then on waltzes the Major General in his white dressing gown and nightcap, indulging in a little esthetic dancing by the light of the moon. "Speed. Playback":

"Sighing softly to the river
Comes the loving breeze,
Setting nature all a-quiver,
Rustling through the trees—"

At the cows' panicky insistence, the electronic beeps have been removed from the playback for the time being. "Through the trees," the pirates and police echo softly.

"The Major General," Rose explains, "is something of a square peg in a round hole—highly eccentric and quite batty. His character goes back to the old days when all the idiots in the family went into the army or the church. I think he would have seen rather bad nineteenth-century opera ballet. So when he dances, he should have a very fusty Paris Opera style, plucking up his skirts the way he's seen the dainty shepherdesses do . . .

"I grew up at a time when all Victorian art, both popular and classical, was out of favor—it all seemed terribly stuffy and ugly," Rose says. "So I avoided Gilbert and Sullivan like the plague. But the time has come round, and one is now impressed by the wit of the lyrics and the incredible melodiousness of the music—and wit and melody are in such short supply these days. Also, because Gilbert and Sullivan were so well acquainted with the world of opera, much of the music is parodistic—pure Verdi, pure Bellini."

Certainly, the demands Sullivan's music makes on the singers are every bit as great as any grand opera's and, in some instances, made even greater by Gilbert's lyrics. "There are so many words," Ronstadt says. Singing Mabel, she says, is "like running on tiptoe for two hours straight."

"My biggest one note in the show," Rex Smith says, "is a B-flat just below high C, and Pavarotti's 'King of the High Cs,' right? So you're knocking on some pretty big doors there. The music builds to a crescendo and stops, and you just hold that note. Sometimes I'd have it down cold in the dressing room, but it'd be different when I got out on the stage. Every night, there were three words—God, love, and life, three good things to live for—that I'd write with my toe in the sand just before that note, so it would go well. That's how I gauged my day—by that note."

To listen to the members of the cast of this movie talk about one another, you'd think they belonged to the world's largest intramural admiration society. "Isn't she wonderful?" Azito says of Ronstadt. "I've got all her records." Of the General's daughters, Ronstadt says, "The girls are really nice to me," and she seems genuinely surprised. Azito, as it turns out, attended Juilliard on a scholarship endowed by Angela Lansbury.

At the end of the day's shooting, the principals ("the artists—that's what they call us," Kline says, amazed) are chauffered back to their flats in town by a fleet of drivers who take real pride in making their wards' lives a little easier. "I *look after* Kevin," Kline's driver explained to me as we stopped at a sporting-goods store on our way to the studios to buy the Pirate King a new pair of kneepads. With a warm-up that begins at eight in the morning and shooting until six most nights, no one is getting to see much of London. Except Azito, who is playing the role of the tourist whenever he can. Is he excited to be there? "God, are you kidding? I'm from Astoria, Queens." He has just spent two days when he wasn't scheduled on the set at the Tower of London. "They have the most incredible jewels there—have you ever seen the African diamond? My parents are jewelers. I never wear jewelry myself. Those are nice pearls you've got on, by the way. At the Tower, I met one of the Beefeaters, so when my mother comes over to visit, he's going to take her around, really make her feel like a queen. Talking with Azito is a lot like watching him dance; his mind is as double-jointed as his body.

Everybody agrees that making *Pirates* into a movie is much more difficult—and more tiring—than performing it onstage, outdoors, even during the worst heat wave of the summer. To Leach's mind, "The hardest thing about doing a musical in a movie is that you have to fit a piece of action into a certain number of beats."

There are long hours to kill. Ronstadt is bored. Lansbury has indigestion. Kevin Kline, upon closer observation, is shy. Stripped of his thigh-high leather boots and his sword at day's end, dressed in corduroy pants and down vest, he's self-conscious and easily flustered; his sentences get tied up in knots, his eyes look away.

Splendid as it is to visit the world Gilbert and Sullivan created, it's impossible to live there for any length of time. Leaving the studios in the evening, a visitor is surprised to find it's cold and dark outside, still raining. The trip back into London on a long, straight stretch of superhighway is a re-entry of sorts.

Still, the fantasy resembles most people's real-life experience too much to be so easily forgotten, left behind. As on any other beach in the world, one girl has lost an earring and, all together, the pirates and the Major General's daughters get down on their hands and knees to look for it. When Linda Ronstadt returns at night to her hotel room, she finds real sand in her shoes. And the music that seems, like the weather, so natural a feature of the world in which *The Pirates of Penzance* takes place lodges in the back of the visitor's mind and plays on. ▽

ENERGY

Power breakfasts

The high-energy breakfast drinks on pages 194–195 were put together for Vogue by nutritionist Judith S. Stern, Sc.D., professor of nutrition, University of California at Davis, and styled by Luke Reichle and Jed Quinney for David McCorkle Associates.

For each recipe, combine the listed ingredients in a blender.

KIWI COOLER

eight ounces
about 300 calories

A high-carbohydrate drink and a good source of potassium and calcium.

Blend together
2 kiwis (peeled and cut;
for a thicker drink, freeze first)
or
3/4 cup of any fruit
1/2 medium banana*
1/2 cup low-fat plain yogurt or buttermilk
1 tablespoon sugar (approximate)
Optional: 4–6 tablespoons water

**Note:* Puréeing a high-fiber food like a banana, even though it alters its *texture,* does *not* reduce its high-fiber content.

TOMATO ENERGIZER

eight ounces
about 150 calories

High in vitamins, low in calories; plus the vitamin C in vegetable juice helps absorption of the iron in cereal. (This liquid meal will separate after blending, so drink immediately.)

Blend together
3/4 cup vegetable juice cocktail
(regular or low sodium)
1/2 cup high-protein enriched wheat flakes,
such as Special K or Product 19
1/4 cup milk (regular or low-fat)

BEAUTY/WHAT WORKS

(Continued from page 198)

you can wear bangs, curl sections, or—for a change—sweep hair back off the face (as the model does on page 196).

What counts after cut: length. And although there's no "perfect" length for every woman, the one experts agree is most versatile is just above the shoulders. For some women, some hair types, shorter hair works better—it's easier to maintain; but what's important for short hair is maintaining the proportion and balance, i.e., never chopped, always with some length around the face, a softened nape . . . that falls easily into place and never fails to hold its line. That kind of real styling ease, for the active woman, is the ultimate goal. Anything more complicated doesn't suit the moment. . . . ▽

"ON THE BLACK HILL"

(Continued from page 221)

and she stopped. She took half a step backwards, another step sideways, and then sat down, one pew in front of him, but across the aisle.

Drops of water sparkled on her black beaver hat, and her chignon of chestnut hair. Her grey serge coat was also streaked with rain.

On one of the stained-glass windows was a figure of the Prophet Elijah and his raven. Outside, on the sill, a pair of pigeons were billing and cooing and pecking at the pane.

The first hymn was 'Guide Me, O Thou Great Redeemer' and as the voices swelled in chorus, Amos caught her clear, quavering soprano while she felt his baritone murmuring like a bumblebee round the nape of her neck. All through the Lord's Prayer he stared at her long, white, tapering fingers. After the Second Lesson she risked a sidelong glance and saw his red hands on the red buckram binding of his prayerbook. She blushed in confusion and slipped on her gloves.

Then her father was in the pulpit, twisting his mouth:

' "Though your sins be as scarlet, they shall be as white as snow; though they be red like crimson, they shall be as wool. If ye be willing and obedient. . ." '

She gazed at her hassock and felt her heart was breaking. After the service Amos passed her in the lych-gate, but she flashed her eyes and turned her back and peered into the boughs of a yew.

He forgot her—he tried to forget her—until one Thursday in April, he went to Rhulen market to sell some hoggets and exchange the news.

Along the length of Broad Street the farmers who had driven in from the country were tethering their ponies, and chatting in groups. Carts stood empty with their shafts in the air. From the bakery came the smell of freshly baked bread. In front of the Town Hall there were booths with red-striped awnings, and black hats bobbing round them. In Castle Street the crowds were even thicker as people jostled forward to inspect the lots of Welsh and Hereford cattle. The sheep and pigs were penned behind hurdles. There was a nip in the air, and clouds of steam rose up off the animals' flanks.

Outside the Red Dragon two greybeards were drinking cider and moaning about 'them bloomin' rogues in Parliament.' A nasal voice called out the price of wicker chairs, and a purple-faced stock-dealer pumped the hand of a thin man in a brown derby.

'And 'ow's you?'

'Middling.'

'And the wife?'

'Poor.'

Two blue farm waggons, strewn with straw and piled with dressed poultry, were parked beside the municipal clock; and their owners, a pair of women in plaid shawls, were gossiping away, trying hard to feign indifference to the Birmingham buyer, who circled around them, twirling his malacca cane.

As Amos passed, he heard one of them say: 'And the poor thing! To think she's alone in the world!'

On the Saturday, a shepherd riding on the hill had found the Reverend Latimer's body, face downward in a pool. He had slipped in the peat bog and drowned. They had buried him at Bryn-Draenog on the Tuesday.

Amos sold his hoggets for what they would fetch and, as he put the coins into his waistcoat pocket, he saw that his hand was shaking.

Next morning, after foddering, he took a stick and walked the nine miles to Bryn-Draenog Hill. On reaching the line of rocks that crown the summit, he sat down out of the wind and retied a bootlace. Overhead, puffy clouds were streaming out of Wales, their shadows plunging down the slopes of gorse and heather, slowing up as they moved across the fields of winter wheat.

He felt light-headed, almost happy, as if his life, too, would begin afresh.

To the east was the River Wye, a silver ribbon snaking through water-meadows, and the whole countryside dotted with white or red-brick farmhouses. A thatched roof made a little patch of yellow in a foam of apple-blossom, and there were gloomy stands of conifers that shrouded the homes of the gentry.

A few hundred yards below, the sun caught the slates of Bryn-Draenog rectory and reflected back to the hill-top a parallelogram of open sky. Two buzzards were wheeling and falling in the blue air, and there were lambs and crows in a bright green field.

In the graveyard, a woman in black was moving in and out among the headstones. Then she passed through the wicket gate and walked up the overgrown garden. She was halfway across the lawn when a little dog came bounding out to greet her, yapping and pawing at her skirt. She threw a stick into the shrubbery and the dog raced off and came back, without the stick, and pawed again at her skirt. Something seemed to stop her from entering the house.

He raced downhill, his heel-irons clattering over the loose stones. Then he leaned over the garden fence, panting to catch his breath, and she was still standing, motionless among the laurels, with the dog lying quietly at her feet.

'Oh! It's you!' she said as she turned to face him.

'Your father,' he stammered. 'I'm sorry, Miss——'

'I know,' she stopped him. 'Do please come inside.'

He made an excuse for the mud on his boots.

'Mud!' she laughed. 'Mud can't dirty this house. And besides, I have to leave it.'

She showed him into her father's study. The room was dusty and lined with books. Outside the window, the bracts of a monkey-puzzle blocked out the sunlight. Tufts of horsehair spilled from the sofa on to a worn Turkey carpet. The desk was littered with yellowing papers and, on a revolving stand, there were Bibles and Commentaries on the Bible. On the black marble mantelpiece lay a few flint axeheads, and some bits of Roman pottery.

She went up to the piano, snatched the contents of a vase, and threw them in the grate.

'What horrible things they are!' she said. 'How I hate everlasting flowers!'

She eyed him as he looked at a watercolour—of white arches, a date palm, and women with pitchers.

'It's the Pool of Bethesda,' she said. 'We went there. We went all over the Holy Land on our way back from India. We saw Nazareth and Bethlehem and the Sea of Galilee. We saw Jerusalem. It was my father's dream.'

'I'd like some water,' he said.

She led the way down a passage to the kitchen. The table was scrubbed and bare; and there was not a sign of food. *(Continued on page 264)*

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"ON THE BLACK HILL"

(Continued from page 263)

She said, 'To think I can't even offer you a cup of tea!'

Outside again in the sunlight, he saw that her hair was streaked with grey, and there were crow's-feet spreading to her cheekbones. But he liked her smile, and the brown eyes shining between long black lashes. Around her waist there curled a tight black patent leather belt. His breeder's eye meandered from her shoulders to her hips.

'And I don't even know your name,' she said and stretched out her hand.

'But Amos Jones is a wonderful name,' she continued, strolling beside him to the garden gate. Then she waved and ran back to the house. The last he saw of her, she was standing in the study. The black tentacles of the monkey-puzzle, reflected in the window, seemed to hold her white face prisoner as she pressed it to the pane.

He climbed the hill, then bounded from one grassy hummock to the next, shouting at the top of his voice: 'Mary Latimer! Mary Jones! Mary Latimer! Mary Jones!, Mary! . . . Mary! . . . Mary . . .!

Two days later he was back at the rectory with the present of a chicken he had plucked and drawn himself.

She was waiting on the porch, in a long blue wool dress, a Kashmiri shawl round her shoulders and a cameo, of Minerva, on a brown velvet ribbon round her neck.

'I missed to come yesterday,' he said.

'But I knew you'd come today.'

She threw back her head and laughed, and the dog caught a whiff of the chicken and jumped up and down, and scratched its paws on Amos's trousers. He pulled the chicken from his knapsack. She saw the cold pimply flesh. The smile fell from her face, and she stood rooted to the doorstep, shuddering.

They tried to talk in the hall, but she wrung her hands and stared at the red-tiled floor, while he shifted from foot to foot and felt himself colouring from his neck to his ears.

Both were bursting with things to say to each other. Both felt, at that moment, there was nothing more to say; that nothing would come of their meeting; that their two accents would never make one whole voice; and that they would both creep back to their shells—as if the flash of recognition in church were a trick of fate, or a temptation of the Devil to ruin them. They stammered on, and gradually their words spaced themselves into silence: their eyes did not meet as he edged out backwards and ran for the hill.

She was hungry. That evening, she roasted the chicken and tried to force herself to eat it. After the first mouthful, she dropped her knife and fork, set the dish down for the dog and rushed upstairs to her room.

She lay, face down on the narrow bed, sobbing into the pillow with the blue dress spread round her and the wind howling through the chimney-pots.

Towards midnight, she thought she heard the crunch of footsteps on gravel. 'He's come back,' she cried out loud, gasping with happiness, only to realize it was a rambler rose, scratching its barbs against the window. She tried counting sheep over a fence but instead of sending her to sleep the silly animals awoke another memory—of her other love, in a dusty town in India.

He was an Anglo-Indian—a streak of a man with syrupy eyes and a mouth full of apologies. She saw him first in the telegraph office where he worked as a clerk. Then, when the cholera took her mother and his young wife, they exchanged condolences at the Anglican Cemetery. After that, they used to meet in the evenings and take a stroll beside the sluggish river. He took her to his house and gave her tea with buffalo milk and too much sugar. He recited speeches from Shakespeare. He spoke, hopefully, of Platonic love. His little girl wore golden earrings, and her nostrils were bunged up with mucus.

'Strumpet!' her father had bellowed when the postmaster warned him of his daughter's 'indiscretion'. For three weeks he shut her in a stifling room, till she repented, on a diet of bread and water.

Around two in the morning, the wind changed direction and whined in a different key. She heard a branch breaking—*cra-ack!*—and at the sound of splitting wood, she sat up, suddenly:

'Oh my God! He's choked on a chicken bone!'

She groped her way downstairs. A draught blew out the candle as she opened the kitchen door. She stood shivering in the darkness. Above the screaming wind she could hear the little dog snoring steadily in his basket.

At dawn, she looked beyond the bedrail and brooded on the Holman Hunt engraving. 'Knock, and it shall be opened unto you,' He had said. And had she not knocked and waved her lantern outside the cottage door? Yet, at the moment when sleep did, finally, come, the tunnel down which she had wandered seemed longer and darker than ever.

Amos hid his anger. All that summer, he lost himself in work, as if to wipe away the memory of the contemptuous woman who had raised his hopes and ruined them. Often, at the thought of her grey kid gloves, he banged his fist on the lonely table.

In the hay-making season, he went to help a farmer on the Black Hill, and met a girl called Liza Bevan.

They would meet in the dingle, and lie under the alders. She plastered his forehead with kisses and ran her stubby fingers through his hair. But nothing he could do—or she could do—could rub away the image of Mary Latimer, puckering her eyebrows in a pained reproach. At nights—awake, alone how he longed for her smooth white body between himself and the wall!

One day, at the summer pony fair in Rhulen, he struck up a conversation with the shepherd who had found the rector's body.

'And the daughter?' he asked, making a show of shrugging his shoulders.

'Be leaving,' the man said. 'Packing up the house and all.'

It began to rain next morning as Amos reached Bryn-Draenog. The rain washed down his cheeks and pattered on the leaves of the laurels. In the beeches round the rectory young rooks were learning to flex their wings, and their parents were flying round and round, cawing calls of encouragement. On the carriage-drive stood a tilbury. The groom waved his curry-comb at the red-headed stranger who strode into the house.

She was in the study with a ravaged, scant-haired gentleman in pince-nez, who was leafing through a leather-bound book.

'Professor Gethyn-Jones,' she introduced him without a flicker of surprise. 'And this is plain Mr Jones who has come to take me for a walk. Do please excuse us! Do go on with your reading!'

The professor slurred some words through his teeth. His handshake was dry and leathery. Grey veins ran round his knuckles like roots over rocks, and his breath was foul.

She went out and came back, her cheeks flushed, in Wellington boots and an oiled drabbet cape.

'A friend of Father's,' she whispered once they were out of earshot. 'Now you see what I've suffered. And he wants me to give him the books—for nothing!'

'Sell them,' Amos said.

They walked up a sheeptrack, in the rain. The hill was in cloud and tassels of white water came streaming out of the cloud-bank. He walked ahead, brushing aside the gorse and the bracken, and she planted her footsteps in his.

They rested by the rocks, and then followed the old drove-road, arm in arm, talking with the ease of childhood friends. Sometimes, she strained to catch a word of his Radnor dialect. Sometimes, he asked her to repeat a phrase. But both knew, now, that the barrier between them was down.

He spoke of his ambitions and she spoke about her fears.

He wanted a wife and a farm, and sons to inherit the farm. She dreaded being dependent on her relatives, or having to go into service. She had been happy in India before her mother died. She told him about the Mission, and of the terrible days before the monsoon broke:

'The heat! How we nearly died of heat!'

'And I,' he said, 'I'd not a fire all winter but the fire in the pub where they hired me.'

'Perhaps I should go back to India?' she said, but in a tone of such uncertainty that he knew that was not what she wanted.

The clouds broke and columns of brassy light slanted downward on the peat bog.

'Look!' he called, pointing to a skylark above their heads, spiralling higher and higher, as if to greet the sun. 'Lark'll have a nest hereabouts.'

She heard a soft crack and saw a yellow smear on the toe of her boot.

'Oh no!' she cried. 'Now look what I've done!'

Both knew, now, that the barrier between them was down. He spoke of his ambitions and she spoke about her fears

Her foot had crushed the nestful of eggs. She sat down on a tuft of grass. The tears stained her cheeks and she only stopped crying when he folded his arm around her shoulders.

At the Mawn Pool they played ducks-and-drakes on the dark water. Black-headed gulls flew up from the reed-beds, filling the air with mournful cries. When he lifted her across a patch of bog, she felt as light and insubstantial as the drifting mist.

Back at the rectory—as though to quieten her father's shade—they addressed one another in cold, terse phrases. They did not disturb the professor, who was buried in the books.

'Sell them!' said Amos, as he left her on the porch.

She nodded. She did not wave. She knew now when, and for what, he would be coming.

He came on the Saturday afternoon, on a Welsh bay cob. At the end of a lead-rein he held a piebald gelding with a side-saddle. She called from the bedroom the second she heard the sound of hoofs. He shouted, 'Hurry now! There's a farm for rent on the Black Hill.'

'I am hurrying,' she called back, and flew down the banisters in a riding habit of dove-grey Indian cotton. Her straw hat was crowned with roses, and a pink satin ribbon tied under her chin.

He had dipped into his savings to buy a new pair of boots, and she said, 'My! What boots!'

The scents of summer had clotted in the lanes. In the hedgerows, the honeysuckle had tangled with the dog-rose; and there were cloud-blue crane's-bills and purple foxgloves. In the farmyards, ducks waddled out of their way; sheepdogs barked, and ganders hissed and craned their necks. He broke off a branch of elder to whisk away the horseflies.

They passed a cottage with hollyhocks round the porch and a border ablaze with nasturtiums. An old woman in a goffered cap looked up from her knitting and croaked a few words to the travellers.

'Old Mary Prosser,' he whispered, and, when they were out of earshot, 'them do say as she's a witch.'

They crossed the Hereford road at Fiddler's Elbow; crossed the railway line, and then climbed the quarrymen's track that zigzags up the scarp of Cefn Hill.

At the edge of the pine plantation, they paused to rest the horses and looked back down over the town of Rhulen—at the jumble of slate roofs, the broken walls of the castle, the spire of the Bickerton Memorial, and the church weathercock glinting in a watery sun. A bonfire was burning in the vicarage garden, and a scarf of grey woodsmoke floated over the chimneys and streamed away along the river valley.

It was cold and dark among the pines. The horses scuffed the dead pine-needles. Midges whined, and there were frills of yellow fungus on the fallen branches. She shuddered as she looked along the long aisles of pine-trunks and said, 'It's dead in here.'

They rode to the edge of the wood and they rode on in the sunlight, out onto an open slope and, when the horses felt the grass underfoot, they broke into a canter and kicked up crescents of turf that flew out behind them, like swallows.

They cantered over the hill and trotted down into a valley of scattered farms, down through lines of late-flowering hawthorns, to the Lurkenhope lane. Each time they passed a gate, Amos made some comment on the owner: 'Morgan the Bailey. Very tidy person.' 'Williams the Vron, as married his cousin.' Or 'Griffiths Cwm Cringlyn what the father died of drink.'

In one field, boys were gathering hay into cocks and, by the roadside, a red-faced man was whetting his scythe, his shirtfront open to the navel.

'Nice mate o' yours!' he winked at Amos as they went by.

They watered the horses in the brook; and then they stood on the bridge and watched the waterweeds wavering in the current, and the brown trout darting upstream. Half a mile further, Amos opened a mossy gate. Beyond it, a cart-track wound uphill to a house in a clump of larches.

'Them do call it "The Vision",' he said. 'And there be a hundred and twenty acre, and half gone to fern.'

The Vision was an outlying farm on the Lurkenhope Estate, whose owners, the Bickertons, were an old Catholic family made rich by the West India trade.

The tenant had died in 1896, leaving an old unmarried sister who had carried on alone until they fetched her to a madhouse. In the yard, a young ash-tree reared its trunk through the boards of a hay-waggon. The roofs of the buildings were yellow with stonecrop; and the dungheap was overgrown with grass. At the end of the garden stood a brick-built privy. Amos slashed down the nettles to clear a path to the porch.

A broken hinge prevented the door from opening properly and, as he lifted it, a gust of fetid air flew in their faces.

They went into the kitchen and saw a bundle of the old woman's possessions, rotting away in a corner. The plaster was flaking and the flagstones had grown a film of slime. Twigs from a jackdaw's nest up the chimney were choking the grate. The table was still laid, with two places, for tea; but the cups were covered with spiders' webs, and the cloth was in shreds.

Amos took a napkin and flicked away the mouse-droppings.

'And rats!' said Mary cheerfully, as they heard the scuttle of feet in the rafters. 'But I'm used to rats. In India you have to get used to rats.'

In one of the bedrooms she found an old rag doll and handed it to him, laughing. He made a move to chuck it from the window; but she stayed his hand and said, 'No, I shall keep it.'

They went outside to inspect the buildings and the orchard. There'd be a good crop of damsons, he said, but the apple-trees would have to be replanted. Peering through the brambles, she saw a row of mouldering beehives.

'And I', she said, 'shall learn the secrets of the bee.'

He helped her over a stile and they walked uphill across two fields overgrown with gorse and blackthorn. The sun had dropped behind the escarpment, and swirls of coppery cloud were trailing over the rim. The thorns bit her ankles and tiny beads of blood burst through the white of her stockings. She said, 'I can manage,' when he offered to carry her.

The moon was up by the time they came back to the horses. The moonlight caught the curve of her neck, and a nightingale flung liquid notes into the darkness. He slipped an arm around her waist and said, 'Could you live in this?'

'I could,' she said, turning to face him, as he knotted his hands in the small of her back. ▽

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FASHION INFORMATION

Page 76: Wool sweater. Bergdorf Goodman. Earrings, $350. Saks Fifth Avenue, NYC. **Page 90:** Ladies Flexatard Unitard design by Gilda Marx. Man's jumpsuit, Reminiscence, NYC. T-shirt, The Gap. Weights from Sporting Woman, NYC. Video Equipment, courtesy of Sony Corporation of America. **Page 94:** *Above photo:* Robe, Donna Karan and Louis Dell'Olio for Anne Klein & Co. **Page 100:** Earrings at Byzantium, NYC. **Page 160:** *Far left to right:* Cotton sweater, $190. Linen skirt, $290. . . .Cotton sweater, $190. Linen skirt, $290. . . .Cotton sweater, $190. Red linen skirt, $200. . . .Cotton sweater, $190. Linen trousers, $160. All pieces available mid-February at Bloomingdale's Dept. 317; Martha, Palm Beach and Bal Harbour; Harzfelds; Marshall Field's, Dept. 175; Balliet's; Loretta Blum, Dallas. Earrings and bangles, Barry Kieselstein-Cord. Hats, Patricia Underwood for Perry Ellis. Bergdorf Goodman. Shoes, Perry Ellis. **Page 161:** Dress at Saks Fifth Avenue, Dept. 337; Frost Bros., Dept. 690; I. Magnin, Dept. 271. All accessories, Yves Saint Laurent. Hanes Hosiery. **Page 162:** Geoffrey Beene at Saks Fifth Avenue, Dept. 44; Jacobson's, Dept. 21. Belt, Polo/Ralph Lauren Leathergoods. **Page 163:** Earrings, ring, and bracelet, Barry Kieselstein-Cord. Henri Bendel. Belt, CeCe K. C. for Perry Ellis. **Page 164:** Suit at Saks Fifth Avenue, Dept. 315; Kreeger's, Dept. 33; Hudson's, Dept. 394; Macy's San Francisco, Dept. 165. Bracelet, Marla Buck. Bergdorf Goodman. Bag, La Bagagerie. Shoes, Manolo Blahnik. **Page 165:** Trench coat at Neiman-Marcus, Dept. 39. Earrings, James I. Murphy. **Page 166:** Outfit available at Saks Fifth Avenue, Dept. 531; Neiman-Marcus, Dept. 39; I. Magnin, Dept. 32. Belt, Mario Valentino. Saks Fifth Avenue; Ultimo, Chicago; Lina Lee, Beverly Hills; I. Magnin. Earrings, Don Myers. Bergdorf Goodman. Bracelet, Marla Buck. Bergdorf Goodman. **Page 167:** Outfit available at Altman's, Dept. 70; Rich's, Dept. 329; Jacobson's, Dept. 21; Frost Bros., Dept 530; Turnout also at Sandy Austin, Lafayette LA, Dept. 414. Earrings, Patricia von Musulin. Bloomingdale's Cul-de-Sac. Belt comes with outfit. Panty stockings, Hot Sox. **Page 168:** Silk fabric, Etro. Cotton fabric, Faliero Sarti. Outfit at Rich's, Dept. 330. Earrings, Carol Shannon Hsu. **Page 169:** All accessories, Yves Saint Laurent. **Page 170:** Sonia Rykiel, Henri Bendel, Dept. 55; Marshall Field's, Dept. 175; Sakowitz, Dept. 77; Liberty House of Hawaii, Dept. 363. Coat, jacket, skirt at Clubissimo, Canada. Jacket and skirt at Bullocks Wilshire, Los Angeles, Dept. 4366. Skirt and camisole at John Wanamaker, Dept. 4722. Coat and skirt at Macy's, San Francisco, Dept. 170. Glasses, Riviera. Gloves, Sonia Rykiel. Bracelets, M&J Savitt. Saks Fifth Avenue, NYC. Dim Hosiery. **Page 171:** Gianni Versace. Marshall Field's, Dept. 028; Robinson's, Dept. 128. Bracelet, Ylang-Ylang. Panty stockings, Givenchy for Round-the-Clock. Givenchy shoes for Schwartz & Benjamin. **Page 172:** Chloé wool/poplin suit. Saks Fifth Avenue, Dept. 525; Marshall Field's, Dept. 028; Neiman-Marcus, Dept. 59. Earrings, Russell Adams. Nancy Lewis, Santa Fe NM. Bracelet, Ugo Correani/Karenel. Macy's Herald Square. **Page 173:** Giorgio Armani. Harzfelds, Dept. 711; Sakowitz, Dept. 56; Macy's, San Francisco, Dept. 170. Earrings, M & J Savitt. Saks Fifth Avenue, NYC. Watch, Omega Watch Corporation. Tourneau, NYC. Bracelets, wrist to cuff: M&J Savitt. . . .Ylang Ylang, NYC. . . .Bijoux Denaive, Paris. **Page 174:** Jean Muir also available at Jane Simon, Birmingham AL; Ultimo, Chicago; Lou Lattimore, Dallas. Bracelet, Bijoux Denaive, Paris. Belt, Ian Young and Simon Harrison for Jean Muir. Henri Bendel; Jane Simon, Birmingham AL; Ultimo, Chicago; Lou Lattimore, Dallas; Amen Wardy, Newport Beach CA; Regine, Los Angeles; Creeds, Canada. **Page 175:** Rayon crêpe by Abraham. John Baldwin, Dept. 81; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Dress also at Frost Bros., Dept. 530. Earrings, Yves Saint Laurent. Bloomingdale's. Belt comes with outfit. **Page 176:** Sonia Rykiel. Bloomingdale's, Dept. 308; Marshall Field's, Dept. 175; I. Magnin, Dept. 267. Rings, Manfredi Jewels. Shoes, Joan & David. Ann Taylor, NYC. Bag, Sonia Rykiel. **Page 177:** Calvin Klein. Neiman-Marcus, Dept. 36; I. Magnin, Dept. 201. Earrings, Miller/Frost. Henri Bendel. Ring, Esther Gallant. **Page 178:** Darquer through Chantilly Lace. Dress at Jacobson's, Dept. 21; Neiman-Marcus, Dept. 50. Earrings, Carol Shannon Hsu. Incorporated Galley, NYC. Panty stockings, Geoffrey Beene for Bonnie Doon. Altman's; Givenchy shoes for Schwartz & Benjamin. Mr. Jay, Millburn NJ. **Page 179:** Valentino available at Neiman-Marcus, Dept. 39; Sakowitz, Dept. 48. Dress also at Hattie, Birmingham MI; Regine, Los Angeles. Earrings, Stephen Dweck. Saks Fifth Avenue, NYC. Shoes, Rene Caovilla. **Page 180:** Oscar de la Renta, silk grosgrain jacket. Outfit at Altman's, Dept. 70; Sakowitz, Dept. 48. Bracelet, Isaac Manevitz for Ben-Amun. Evan-Picone Leg Fashions. Givenchy shoes for Schwartz & Benjamin. Mr. Jay, Millburn NJ. **Page 181:** Polyester fabric, Marii Pleating. Mary McFadden. Saks Fifth Avenue, Dept. 44; John Wanamaker, Dept. 4716; I. Magnin, Dept. 30. Earrings, Stephan Allendorf. Shoes, Stuart Weitzman for Mr. Seymour/Martinque. **Pages 184-185:** Calvin Klein late January at Bonwit Teller, Dept. 063; Kaufmann's, Dept. 859; Hudson's, Dept. 394. OMO Norma Kamali skirt, $260. OMO Norma Kamali, NYC; Neiman-Marcus, Beverly Hills, Dept. 459. Glasses, Sanford Hutton for Colors in Optics. Bloomingdale's. Cuff, Cara Croninger. Artwear, NYC. Calvin Klein belt. Portfolio, Mark Cross, NYC and San Francisco. Panty stockings, Geoffrey Beene for Bonnie Doon. Henri Bendel; Woodward & Lothrop; Joseph Magnin San Francisco. Shoes, Walter Steiger Madison Avenue, NY. Robot, Scantrak Corporation, Rutherford NJ. **Page 186-187:** Norma Kamali cotton dress, $100. Bonwit Teller, Dept. 068; Saks-Jandel; The Twenty-Four Collection, Miami; Hudson's, Dept. 353; Sanger-Harris, Dallas; Liberty House of Hawaii, Dept. 398. Cuff, M&J Savitt. Saks Fifth Avenue, NYC. Briefcase, Bob Lee for Hunting World, NYC. Glasses, Sanford Hutton for Colors in Optics. Bloomingdale's. Panty stockings, Gambit by Dorothy Jones. Neiman-Marcus. Shoes, Xavier Danaud. First Lady Bootery, Short Hills NJ. Robot, Scantrak Corporation of Rutherford, NJ. Black phones, Interconnect Telephone Systems. **Pages 188-189:** Fabric, Burlington Men's Wear. Outfit at Neiman-Marcus, Dept. 429. Belt, Calvin Klein. Panty stockings, Electric Sok! Shoes, Xavier Danaud. 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Raincoat, Redford Shirtmakers. Glasses, Sanford Hutton for Colors In Optics. Belt, Polo/Ralph Lauren Leathergoods. Attache, Tumi, NYC. Bag, Susan Bennis/Warren Edwards. Cordless phone at the Phone Boutique, NYC. **Page 192:** Wool coat. Outfit available at Neiman-Marcus, Dept. 429. Earrings, Jack Clift. Bracelets, Cathy and Marsha for Catherine Stein. Belt, Calvin Klein. Bag, Bob Lee for Hunting World NYC. Dim Hosiery. Shoes, Xavier Danaud. Limousines by Charles. **Page 193:** Zoran. Saks Fifth Avenue, Dept 45; Jackson Graves, Dept. 85; I. Magnin, Dept. 201. Zoran muffler. Zoran, Washington DC. Briefcase, Mixed Breed Designs. Hanes Hosiery. Shoes, Susan Bennis/Warren Edwards. Black phones, Interconnect Telephone Systems. Robot courtesy of Scantrak Corporation of Rutherford NJ. **Page 194:** Kayser-Roth/Burlington Leg Looks. Hue Socks. Bergdorf Goodman; Ultimo, Chicago. Sneakers, Athlete's Foot, NYC. Black shoes, Yves Saint Laurent. Saks Fifth Avenue; I. Magnin. 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